

Independent Animation:

Meaning and identity construction

Arief Ruslan*

Faculty of Communication
Budi Luhur University
Jakarta, Indonesia

*arief.ruslan@budiluhur.ac.id

Abstract—Independent animation has an influence on local identity that present on social networks sites (SNS). Through visual, communication is formed, compiled and negotiated in reflecting Animator creativity. Recognizing that cultural identity in animation has the potential to develop values for national ideology and culture, it also becomes one of the forms of Intellectual Property (IP) and creative industries that deserve consideration. This research reveals how visual literacy is present in Independent animations on SNS. We begin selecting and filtering animations that are present on animator Instagram accounts that have above 10,000 followers. Focusing on the meaning of identity that is built through visuals, texts, and narratives in animations that appear to be connected with the acceptance of followers (followers), observers, and comments given as confirmation of the success of Indonesian animated identity. In the end, this research can identify how visual Syntax and Morphology building localize identity.

Keywords—animation; identity; visual literacy

I. INTRODUCTION

In this era, Social Networking Sites (SNS) has restored the limits for self-expression is not only to present satisfaction, but also to realize 'self-representation' about themselves with multiple self-experiences and social presentations in an individual is addressed in terms of layers of person schematization portrayed by images, links, music, multimedia, and others [1-3]. And now, more self-identity with photos or videos for audiences, it's just that, not everyone has the confidence to use their own clearly. However, they cannot use photographs of their faces, but can be through photos of body parts, objects, writing (typography), or communicated in a visual form that is interesting to the maker [4].

The emergence of creative animation that is present in social media has become an interesting phenomenon, seeing that the animation was started as the creativity of teenagers. Expressive characters and stories become an idol to the audience. This expressiveness is unstoppable, independent animation continues to peak with a variety of treats. Identity continues to be formed and the creator plays a role in the construction of the meaning and identity of the animation.

The focus in this study looks at how visual literacy plays in the concept of independent animation that is becoming popular in social networking media. After we take the source of

animated social media such in Instagram, and we finally filter data retrieval through independent animation through Instagram media that has more than 10,000 followers. Furthermore, this research maps by connecting several relations, namely (1) how visual literacy in animation builds meaning and identity through images, writing, stories and naming characters. (2) how the followers support so that the identity of the animation is formed.

A. Independent Animation on Instagram

Independent animation (AI) is one of the interesting phenomena to study. The emergence of Indonesian animations on social media, especially Instagram, is not new as a business tool. But, the proliferation of animation creativity in the media seemed to compete with each other in building their respective identities. Independent animation is defined as animation made by individuals without any industrial interference and sponsorship.

Animation-independent animation builds visuals with its peculiarities. Some visual elements are even constructed as visual identities of characters in animation, or even the character of the producer. The uniqueness in the construction of identity is not independent of the creativity of the animator, they need to show differences in the identity of animation with one another. If necessary, the identity is built according to the trend or as locally as possible.

The popularity of Independent animation in Instagram media gives a variety of localities. Visual has an important role in displaying this style. visual closeness that is built provides closeness to the audience. Visual aesthetic is defined as how visuals communicate and affect their beauty to those who see them until they feel into their souls [5]. Aesthetics in the traditional view is considered as a study and theory of 'beauty' and psychological responses to it [6], because beauty cannot be defined, as is how to define love? But this theory approach also developed, and beauty can be defined based on what is determined in the agreed upon part of 'beauty' in general [7]. Aesthetics is not about 'things' but an ecological relationship system and the process that creates this relationship and helps interpret the actor (producer) and the consumer.

II. METHOD

In this study, researchers took independent animation that was displayed on Instagram media. These animations have more than 10,000 followers and have presented their work in a span of more than two years. The animation that I took was Indonesian animation that was popular with teenagers. And I got at least 10 emerging animations, namely:

TABLE I. 10 EMERGING ANIMATIONS

No.	Animation	Follower
1	Dalang Pelo (DP)	4 Millions
2	Si Nopal (SP)	2 Millions
3	Sengklekmen (SM)	376 Thousands
4	Om Perlente (OP)	226 Thousands
5	Rizky Riplay (RR)	46 Thousands
6	Wowo dan Teman (WT)	49 Thousands
7	Warganet Life (WL)	29 Thousands
8	Papepoy (PP)	31 Thousands
9	Bocah Pony (BP)	17 Thousands
10	Kata Azmi (KA)	11 Thousands

Next, researcher see how visuals in the animation construct meaning and identity by exploring the elements of visual literacy. With these elements researchers can map how independent animation visualizes it.

That way, researchers can see and answer questions about, how is the construction of identity built through visual literacy, do lines, colors, shapes, and so on build a locational pattern of Indonesia? And how the meaning is built through animation towards Indonesians.

III. RESULTS AND DISCUSSION

A. Visual Literacy

The term visual literacy is defined in various ways as a hierarchy of skills [8], a set of competencies, elements, strategies [9], and talents for visual communication, visual thinking [10]. In The International Visual Literacy Association defines: Visual Literacy refers to a group of vision-competencies a human being can develop by seeing and at the same time having and integrating other sensory experiences. The development of these competencies is fundamental to normal human learning. When developed, they enable a visually literate person to discriminate and interpret the visible actions, objects, symbols, natural or man-made, that he encounters in his environment. Through the creative use of these competencies, he is able to communicate with others. Through the appreciative use of these competencies, he is able to comprehend and enjoy the masterworks of visual communication.

Thus, visualization becomes an important way as literacy for humans to be able to learn and perceive things through pictures. Representation for communication and the ability to reproduce images for the distribution of self-image in visual. Besides that, visual literacy is an approach in ability that is learned to interpret accurate visual messages and even make those messages [11].

According to researchers, by looking at the above, visual literacy is a theoretical approach to be able to see how the animation actors (producers) interpret, learn, and develop their visual identity to be distributed.

B. Visual Communication

The main objective in this study is to document social practices and individual perceptions, besides this practice is also related to creativity in producing digital visual media that leads to self-conception, self-representation, aesthetic communication through animation distribution in social media mediated space. With the increase in Social Network Sites (SNS), the capacity and novelty of computers, software media that provide convenience have resulted in increased visual-oriented communication facilities [12]. Before digital technology developed rapidly as it is now, media has become a place that is considered professionalism by artists, with minimal tools to produce persuasive visual content that is meaningful in its distribution on the internet [13].

C. Visual Morphology

Visual Morphology (VM) sees small visual elements, namely, point, line, shape, space, color, texture, content, and appearance. Independent animation provides many similarities in several elements. Elastic and flexible lines become the basic pattern in animation visualization, with the flexibility of lines making dots and spaces denser, so that the lines (strokes) cause stability in the visuals. However, the elements displayed through the VM in independent animation can be listed as follows:

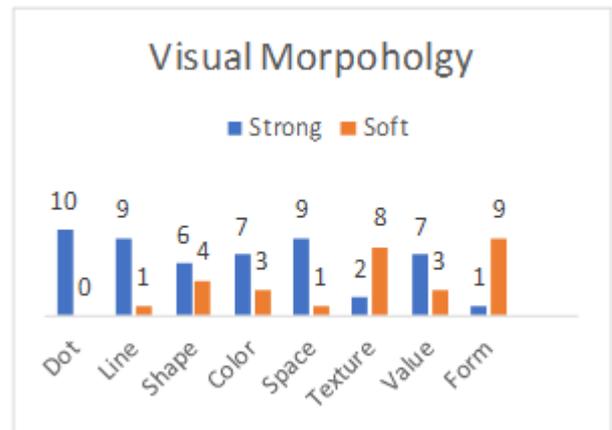


Fig. 1. Visual Morphology applied by AI.

In those graph above is show how visually the 10 AIs are built. Contrast lines that are preferred in AI visualization are likely to want to give this value of the image strength, more focus, and full appearance. For shapes and colors, more varied, it is possible that shapes and colors become the foundation of the peculiarity or uniqueness of the character repressions that are built. But in its texture and shape, AI tends to be more flexible and soft. Dominant textures such as WL provide various friction in color. The combination of dark colors is one of the characteristics as a horror-themed animation. In WL animation, it appears that the horror content that he provides

must be represented with appropriate textures. Unlike other AIs, which tend to be animated humor, puzzles, jokes, and entertainment, which certainly gives a relaxed, calm, and cheerful feel.

In the form type, AI tends to be flexible. This is possible because the animation basically tells more humorous contents. Although some animations focus more on horror stories, the animated context they create is accompanied by mere jokes.

D. Visual Syntax

In Visual Syntax (VS), visual translation in animation is presented by several methods. These methods are taken from the type of elements that are in the VM, then combined with each other. Here's the description of VS:

TABLE II. VISUAL SYNTAX EXPOSURE

Visual Syntax	Explanation
Unity, Harmony	AI emphasizes more on a strong form pattern, with a smooth / flexible color and type. The balance and unity in flexibility and strong form want to characterize the focus of character combined with humorous content and the form of adolescence.
Variety	Variations in AI are not very much present, because the emphasis on one basic form and color becomes a pattern in AI. Assuming researchers, that AI emphasizes simple characters.
Balance	The balance of form (balance) is defined as symmetry with visual elements. In the AI balance, it can be seen from the proportions of facial, body, and movement characters, simplicity is the foundation of AI in balance. The choice of symmetry of images can also be a reason in a form that is flexible and easily understood by the public
Emphasis	One of the important things in the Emphasis element is the object that becomes the reference or foundation of identity in the visual. AI does not emphasize this value much. although there are several strong character types that visualize Emphasis like DP with moldy hats, OP with circular hair, KA with pink hair. But the prominence of Emphasis does not become a very important foundation in the AI.

E. Visual Syntax Explanation

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The table above shows that AI emphasizes VS in the form of harmony and unities that builds visuals with simple lines and color balance. In other words, simplicity is the main value in building representations of uniqueness and to Indonesian animation ideals.

F. Visual Creativity

Borden argues that creativity is the ability to bring up new and surprising ideas or artifacts [14]. Creativity itself also occurs in everyday life, when someone thinks with ideas and ideas to answer problems, or even just to give a new experience for him. Margaret also uncovers at least three main events in the formation of creativity, first, involving a combination of unusual ideas. Examples of works of art such as painting, sculpture, or poetry that make a person a connoisseur have to think, translate, or give the effect of a "shock" when seeing or hearing it. The second is through a combination of intentions, constructed through ideas that have been thought before. And the third, is done by accident which is usually only made to please yourself.

Creative Visualization in AI emphasizes simple but stunning ideas. Visual construction with the stage of visual literacy can put an impression on the audience, which allows the audience to accept these ideas. AI's visualization easily entered the audience's heart.

Animation is a media not just about visualization, but connecting between VM and VS becomes a unified whole. That way the character identity of the animation becomes stronger against the influence of the reception of the audience.

Creativity becomes an unlimited, free thinking, and even causes a shocking effect on others. With creativity through visuals in AI it becomes a 'value' in itself. the ability to process Visual Morphology elements such as lines, shapes, colors, textures and so on, makes visualization solid and easily understood by audiences.

The visual perception made by these viewers, children and adolescents in this case, is basically interested in the concept of minimalism and contrast. VMs built by animators do not require extreme and excessive form. The concept of simplicity is a benchmark that visualization in this era refers to the concept of "simplicity".

A firm line pattern shows that the character's role is more focused on the character's appearance. "Stroke" in black, is considered as a separator between objects with each other, or distinguish between characters and background. Character becomes a central point in animation, to make it easy for the audience.

Color and supporting elements are also interesting objects in simplicity. Contrast colors are preferred over soft colors. This also becomes a benchmark in the method of delivering the message "focus". Although color is not always the dominant thing, because color can always be the same as the other colors, but contrast color is a trend that is currently choosing animation on social media at this time.

G. IP and Creative Industries Challenges

The creative industry about the field of animation has long been proclaimed by the government. In the Focus Group Discussion (FGD) in the animation subsector managed by the Indonesian Creative Economy Agency (BEKRAF) in 2017 by inviting animation industry (animators), revealed that animation in Indonesia has an important role in building creative industries in the field of animation to be able to compete with outside animations. In the invitation for the compilation carried out by the Grand Strategy team and the Roadmap sub animation sector, the aim was to develop an excellent center for animation to improve the creative industry in Indonesia.

The development of Indonesia's animation sub-sector itself is directed to produce animated products that are distinctively Indonesian and expand exposure in various sectors and media. Vision for the development of animation in 2017-2019, namely "Expanding the exposure of animated content in various sectors in Indonesia in 2019." [15].

Intellectual property (IP) is one of the important points in compiling cultural production. IP itself is seen in the entire media displayed, and in its own animation, IP has various forms, such as images, names (titles and characters), stories, sounds (back sound, sound effects), and so on. This not only has a considerable effect on economic development, but also the spread of culture. Culture in Indonesia that is very diverse gives great potential also in the breadth of the IP to be achieved.

Indonesian animators have a very big challenge to build a cultural identity. Basically, Indonesia with a variety of cultures and very many, should be able to become the basis for building and showing / existence to the outside world that diversity can be spread throughout the community. This is a big challenge for animators that culture can be presented through animated films through various media, moreover, easy SNS media.

H. Professional Animator Professionals

Professionalism of animators began to be compiled to be recognized by grouping according to their competencies. National Certification Agency (BNSP) Categorizes this field of animation as information and communication groups in the production of motion pictures, television and television programs, voice recording, and music publishing in the field of making animation. The purpose of this SKKNI was disclosed by Adrian Elkana as Chairperson of the National AINAKI to support the Ainaki LSP3, BDI LSP1 Ministry of Industry Training Center, and other similar LSPs.

Animator Integrity is a special concern of the government to improve the competitiveness of Indonesian animators.

BEKRAF discloses that it needs to be made a Professional Standardization Institute (LSP) that has high integrity. That way, the Indonesian animator profession can be equated at the global level and become part of Indonesian Workers (TKI) who provide high foreign exchange for the country. The standardization of the animator profession can refer to the Indonesian National Framework (KKNI) scheme. Thus, independent animators are professions that have an important role and should be a concern of the government.

IV. CONCLUSION

The increasing number of creative animations that are present on social media shows that creative patterns in Indonesia are developing. The construction of creativity through visual has an important role in building the creative industry that is being emphasized by the government. Intellectual Property (IP) is also a part that needs to be considered that AI is starting to develop the industry.

The cultural industry can also be understood how the relationship between animation and cultural dissemination has a related role. The local meaning that is being built by Indonesian animators is unwittingly creating and constructing local cultural values. Creative ideas in building character and story visualization become benchmarks that need to be observed further.

That way, government, industry and academics need to look at creative patterns that are running on social media. The popularity of AI and supported by followers in the media is a very important thing to follow up.

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