



Local Animation Industry Innovation Strategy through the Application of the Squash & Stretch Principle in the Film 'The Jurigs'

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Abstract. This study aims to implement the "squash and stretch" principle in The Jurigs animation, a fundamental Disney principle essential for creating natural and fluid movement. Using a qualitative approach, this research conducts a comparative study between episodes one and four. Data were collected through literature reviews, personal dialogues, and observations on YouTube. The findings reveal a significant disparity in the application quality between the episodes, where suboptimal execution leads to stiff and unnatural movements. This discrepancy directly impacts the animation's visual quality. By optimizing these technical standards, the quality and competitiveness of the local creative industry. Consistent application of animation principles is vital to ensuring professional-grade production, which fosters a more sustainable and globally competitive digital economy.

Keywords: Squash and stretch, The Jurigs, Principles of Animation, Comparative Study, Creative Industry Quality.

1 Introduction

Animation is the art of creating moving images, for example stop motion animation can be three-dimensional (3D) as well as two-dimensional (2D); there are numerous types of animations that vary from one other such as [1]. Animation is a method to give inanimate material dynamic movement, resulting in the illusion of moving objects [2]. At its core, animation is simply a collection of still images organized into a sequence that you can record to make the static depiction of life appear alive and move all through persistence of vision to create an impression of continuity. Animation has, over the years, transformed into a multidisciplinary visual communication system where art principles, modern technological processes and immersive narratives coalesce [3, 4].

This medium serves not only as a storytelling tool in the film industry but has also become a vital instrument in education, health promotion, and the preservation of cultural identity. By leveraging increasingly efficient digital workflows, animation is capable of simplifying abstract concepts into easily understood visual representations, while simultaneously enhancing the audience's emotional engagement through personalized aesthetics. These dynamics reinforce the role of animation as a bridge between

physical reality and digital imagination in the era of the Metaverse and interactive media [5].

Animation is more than just pictures that move it is the combination of multiple visual components, such as characters, props, and environment within a single shot. Each of the above-crack shots has then been sequenced continuously with each other to represent a scene. Animation can release a visual stimulation which seems alive to the spectator through linear streams of ordered snapshots, regimented pictures being processed systematically. Animators in practice are not just concerned about how it works that is indeed a very significant consideration — but the interplay between technical mechanisms and visual storytelling. The 12 Principles of Disney Animation [6, 7] were developed into the standard for animation applied by modern-day global creators, which still stands as a primary foundation for working in animation today.

The overall premise of this research regarding the utilization of 12 Principles of Disney Animation on The Jurigs series complements the execution of Sustainable Development Goals (SDGs) mentioned which are: Resilient Infrastructure, Inclusive and Sustainable Industrialization, and Innovation. Although it is highly encouraged for the implementation of these concepts in animation production development, these approach methods are extremely flexible to the individual needs or traits of each studio or production group. A2. The two dimension (2D) animated film The Jurigs is a case in point, courtesy of a strategic partnership between PT Ayena Sinema Mandiri, SMKN 2 Cimahi, and Indonesian Computer University. The work was published widely using the YouTube channels "Hits UNIKOM Radio 103.9 FM" and "Ronda Man Official".

The aim of this investigation is to study the analysis along with visual examples to understand how "Squash and Stretch" forms a part in negotiation of the 12 animation principles. By comparing episodes one and four, the researcher intends to expose how varying this principle can impact scenes qualitatively as well as structurally by revealing what worked effectively versus what did not. By adopting international standards to create competitive high-quality work with a wide impact, this study is expected to make an actual contribution to the animation industry.

2 Literature Review

2.1 Animation

Animation, in term, is a technique of displaying a series (a collection) of 2D images or non-moving groups/things on each frame systematically to produce the impression of dynamic activity [8, 9]. This image is created using a recorded, sequenced amount of film to turn still things into living, breathing subjects.

In its development, the function of animation has undergone significant expansion beyond the boundaries of conventional entertainment. Animation now serves as an effective instrument of communication and education across generations due to its ability to simplify the delivery of complex information into easily understood visual narratives [10]. Commercially, animation possesses high flexibility as a medium of

persuasion in the advertising sector and has expanded into the domains of gaming, digital art, and even the utilization of three-dimensional printing technology [3].

The evolution of technology has shifted the animation production paradigm from manual paper-based techniques toward the use of digital devices that are adaptive to contemporary visual style requirements [11]. Broadly, there are three main classifications of animation styles that dominate the industry: Two-Dimensional (2D) Animation: A frame-by-frame drawing technique representing the classic cartoon style, Three-Dimensional (3D) Animation: The utilization of computerized technology to create depth and spatial volume and Stop Motion: A cinematographic technique that records the incremental physical movement of objects or puppets.

2.2 The Jurigs

The Jurigs is a 2D animated comedy series created as a spin-off from the "Ronda Man" comic universe by Ayena Studio (PT Ayena Sinema Mandiri). This animation depicts the daily lives of three iconic ghosts, Conge (Pocong), Carli (Dullahan), and Teh Kunti (Kuntilanak), presented in a narrative full of silliness and misadventure. The story itself is a blend of adaptations of popular digital comics on social media and the development of fresh new story ideas.

The series's main uniqueness lies in its relaxed and culturally relevant delivery. Dialogue between characters uses slang, a blend of Indonesian, Sundanese, and a bit of English. The main focus often falls on Conge, a mischievous pocong who loves fried food. Although he often plays pranks on his friends, he often ends up the victim of misfortune, from slipping to being physically beaten. Through the dynamics of brotherhood between Conge and Teh Kunti and their closeness with Carli, The Jurigs successfully presents a humorous side to the usually scary ghost mythology.

2.3 The Jurigs Animation First Episode

The Jurigs (Ep01 — Flood and Solution) offers a light-hearted anthropomorphic take on traditional ghost folklore, subverting common tropes through situational comedy. Narratively, the opening scene centers on Carli who represents the Dullahan (reimagined as a headless horseman) myth, but has been recontextualised into the local socio-economics as a parking attendant. The orange vest is an important visual marker that indicates ratification as a low-wage earner on the fringes of urban society. The story continues with the arrival of Conge, a pocong figure who embodies one side of the slapstick comedy. This instantiates as a slip, a mechanical failure in the first instance we see the character (right?) A slip that allows us to see how he is oppressed. These relationships are explored through narrative paradox, in which the supernatural entity proved to be vulnerable to natural phenomena such as rain and concerned about physical health. The exchange between the two indicates a strong narrative empathy, turning the umbrella from a simple utilitarian object into an emblem of solidarity among people.

As the conflict unfolds, the environmental component of the flood serves as both an instigator for the characters and provides an obstacle to overcome. And the characters

perception of their self-defense is practical adaptive behavior to a potential subduction like climbing trees. So, it turned out that humiliated and devious personality of Teh Kunti (*julid*= sarcastic, judgmental). Narratologically, her ill matched presence is perfect; she takes advantage of the physical limitations that are being inflicted on the flightless ghosts (Conge and Carli) who get most of their comic timing through successful annoyance from a peeved Spencer.

In general, code-switching in the episode employs a combination of vernacular dialect and high style Indonesian language to highlight their cultural identity on one hand and to also reconstitute supernatural issue as the object of satire that applies to the everyday life of urban society.

2.4 The Jurigs Animation Fourth Episode

There is thematic collision that occurs in the fourth episode, which is a convergence in the narrative world of Ayena Studio IP ecosystem. Intertextuality seeks to unite two entities together into one piece, in this case performing a cultural syncretism between Kang Bimo's rigid traditional masculinity and The Jurigs's supernatural slapstick comedy style. The use of the *pos ronda* (community security post) as the setting serves as a spatial semiotic, symbolizing the center of social interaction for lower-middle-class Indonesian society a concept further reinforced by the use of the *sarung* as a cultural artifact repurposed into a defensive instrument against non-organic entities.

Psychologically, the narrative dissects the phenomenon of emotional distress through a sensory metaphor approach. The scriptwriter externalizes subjective feelings by comparing them to extreme claustrophobic and olfactory (sense of smell) experiences specifically, the saturated conditions of public transportation. This comparison functions as an effective socio-cultural link in building audience engagement, as it transforms abstract affective suffering into a collective physical memory that is highly relatable to urban society. The dramatic progression in this episode reaches its climax through a satirical parody of social behavior. There is a clever semantic subversion of the term "*mabuk*" (intoxicated/nauseous), which is hegemonically linked in social media to deviant behavior or substance abuse. This shift moves the meaning of the title into paler territory; this narrative deconstructs it by shifting to the context of human levels of physiologic sensitivity to synthetic chemical odors — specifically orange-scented car air fresheners. In a medical-hair-of-the-dog sort of way, this term refers to an imbalance in the vestibular system triggering emesis (ie vomiting), all while ironically poking fun at our acceptance of destructive behaviours as normal within in the digital realm.

Such dynamic synergy of socio political critique and situational comedy reinforces why The Jurigs doesn't stay a visual entertainment platform alone but in fact a social reality documenting instrument, packing the everyday issues to an animated narrative that is smart, lively with high implicit educational value.

2.5 Principles of Animation

When implementing poses or key movements, an animator must understand the 12 principles of animation. These 12 principles help make image motion more animated and lifelike [8]. By using the 12 basic principles of animation, animated movements will appear more vivid and engaging. Therefore, by applying the 12 principles of animation, especially to the movement of animated characters, they will appear more natural, engaging, and lifelike [12, 13]. The 12 principles of animation were created by Frank Thomas and Ollie Johnston and then developed by Disney animators Frank Thomas and Ollie Johnston in their book "The Illusion of Life: Disney Animation" in the 1930s. These principles include anticipation, squash and stretch, staging, straight ahead and pose to pose, slow in and slow out, arc, secondary action, follow-through and overlapping action, timing, exaggeration, solid drawing, and appeal [14, 15].

The 12 principles of animation were created to produce better animation. This is to create an animation that is more vibrant, dynamic, and expressive. Enjoyable animation, makes sense, and is liked by viewers. However, with the advancement of technology and animation styles, animators are no longer required to apply all 12 principles of animation, but only apply the necessary ones. An example is the principle of solid drawing in creating 3D animation. In 3D animation, volume, depth, and balance are reflected in the 3D form.

2.6 Principles of Squash and Stretch

Squash and Stretch creates a stretched shape to create an organic and voluminous impression for objects or characters in a film. The principle of Squash and Stretch itself emerged from observations of changes in objects. Squash or squashed shapes can be described as flat shapes or lumps pushing against each other. Meanwhile, stretching is a distortion of an object's original shape that extends or becomes elongated. The stretched shape itself appears as if the object is being pulled, and there is resistance from the object with the elongated shape. An illustration of the squash and stretch principle can be seen in Fig. 1 below:

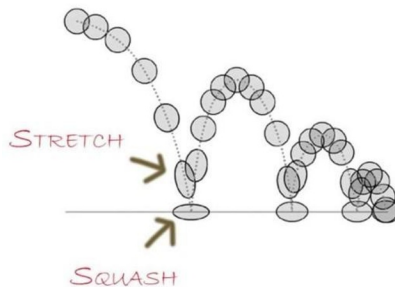


Fig. 1. Principles of squash and stretch.

3 Methodology

This study employs a descriptive qualitative approach with a comparative method to analyze the gathered data. Theoretically, qualitative research is a scientific activity that emphasizes the objective, empirical, and systematic collection of data [16, 2]. While the descriptive approach is used to explain and analyze phenomena that have occurred or are currently occurring [17], the comparative method is applied to examine differences between distinct subjects. Based on this foundation, the author conducted data collection through media observation on YouTube, literature reviews, and personal dialogues (interviews) with representatives from *The Jurigs* animation production team. The analytical process involved identifying every technical phenomenon found within the work.

The content trace survey is limited to the contents published by 'Hits UNIKOM Radio 103.9 FM' or 'Ronda Man Official' youtube channels as seen in the screen interface on Fig. 2 below. This study focuses explicitly on episodes one and four of the series. The analysis focuses on the primary actions of the characters Carli and Conge, whose movements serve as representative of the animation employed in both episodes. Through the use of a comparative study, the researcher will attempt to analyse application of the 'squash and stretch' principle within these two distinct character activities. This comparison is meant to reveal subtleties of the technical realization and how they affect ultimately the visual quality and smoothness of the animation.



Fig. 2. Film The Jurigs on YouTube.

4 Discussion

Animation The Jurigs Disney 12 principles of animation in use Several animation principles are applied through methods ranging from specific body parts and character movements, to poses of the characters, and ultimately the design of The Jurigs characters themselves. Not all 12 principles are directly detectable [18], some applications are subtle or simply not visible to the untrained eye. Analyzing The Jurigs, one finds that incorporating the Squash and Stretch principle of animation is essential

for highlighting characters' flexibility, weight and volume since these are supernatural entities with witty personas.

The Jurigs animation uses squash and stretch for pose transitions, substitutions in movement, and additions of movement. This principle is explicit in the stretching or stretch of the entire body Jurigs characters. But this principle can further boost the immersion of individual animated characters by the addition that makes the body of a character feel more alive, or simply has an entirely different animation style [19]. Instead, the researcher has decided to analyze through the lens of Squash and Stretch due to both its heavy use by each character, along with being a main contributor to the quality of movement, even when other principles may not be overly utilized.

Squash & stretch is a stretching and pulling deformation of animated characters to create an organic feel. This principle can be applied to a character's body stretching when they jump or expanding when they land. This principle is applied to non-rigid objects to convey the organic feel and volume of the object or character. In episode one, this principle is quite visible every time the character changes pose, takes a running start, or makes a large movement. This principle is often supplemented by smaller movements; small changes can include changes in body, hand, and head pose. This principle is also seen being applied to replace other principles, such as anticipation and exaggeration. This principle is a principle that can be compared and analyzed due to its high visibility. The following is the result of the study of the application of squash and stretch in the first episode, in Fig. 3 below:



Fig. 3. Squash and stretch in the first episode.

In this episode, several deformations are visible during keyframe transitions. These deformations can be understood as an application of the squash & stretch principle. This principle is applied five times, each time Carli bends or straightens her body. This application is clearly visible in poses four, five, and six. While this principle isn't as obvious, especially in the initial pose or the transition before pose four, it's enough to break up the monotony of the action and give Carli an organic feel. This principle is sufficient to produce more dynamic, expressive, organic, and engaging visuals. The addition of this principle is considered sufficient because it doesn't significantly disrupt Carli's visual movements.

In fourth episode, the application of this principle is highly visible across a spectrum of movements, ranging from subtle gestures to major actions for each animated character. Examples of this application include: in subtle movements, deformation occurs every time The Jurigs characters move their limbs; whereas in major movements, the principle is clearly evident in actions such as laughing and jumping (see Fig. 4).



Fig. 4. Squash and stretch in the fourth episode.

Researchers conducted more detailed testing of each character's movements in episodes one and four for a comparative study. This can be explained as follows:

4.1 Charli Dialogue

In the first episode, Carli delivers a monologue while counting the money she earned as a parking attendant. The sequence begins with Carli standing under a streetlight, counting bills, and ends with Carli expressing her delight at having received a large sum of money. This sequence lasts five seconds and appears between 00:25 and 00:30. In episode four, Carli is having a conversation with a sad Kang Bimo. Carli asks him questions to find out why he's sad, while also asking what triggered his sadness. Carli also jokes about not having a head. This action lasts for a few seconds and appears between 1:07 and 1:15. The squash and stretch explanation in Charli Dialogue is listed in table 1 below.

Table 1. The squash and stretch in Charli Dialogue.

First Episode	Fourth Episode
Several deformations are visible during keyframe transitions. These deformations can be understood as the application of the compression and deformation can be understood as an application of the squash & stretch animation principle. This principle is seen five times and is applied every time Carli bends or straightens her body. This principle is enough to prevent monotony and gives Carli an organic feel.	The body deformation is very visible every time Carli changes her pose and laughs. This can be understood as the application of the squash & stretch animation principle, applied eight times and across her body. This principle produces a more bouncy visual style, especially when Carli laughs, but the bouncy visuals seem mechanical due to the linear movements.

This principle was only applied to Carli's pose transitions and happy poses. It was also applied to add effect to the pose transitions and further convey Carli's joy. In episode four, the principle was applied every time Carli changed poses, but the laughter resulted in more mechanical movements and showed Carli's stiff body.

4.2 Charli is shocked

Carli, who had just finished counting her money, felt raindrops. Shortly after, Conge arrived, but Conge slipped and hit the parking lot fence. Seeing Conge crash into the fence, Carli was shocked, raised her left leg, and raised both hands. This action lasted three seconds and appeared at 00:47 to 00:49. Because they saw Kang Bimo suddenly attack, Carli and Conge were shocked to see the sarong he swung. In episode four, this action lasted for two seconds and appeared at 00:38 to 00:40. The squash and stretch explanation in Charli is shocked is listed in Table 2 below.

Table 2. The squash and stretch in Charli is shocked.

First Episode	Fourth Episode
Carli's body appears to undergo some visible deformation, with the squash and stretch principle being applied once she transitions from a standing pose to a jumping pose. As she transitions from the pose one to pose two, her body appears to expand first before she lifts her right leg. This principle enhances the surprised quality, making it even more expressive, especially when Carli raises her right leg.	
Carli's body deforms once. This deformation is visible before she throws herself backward. The squash and stretch principle is only seen once, during the transition from the first pose to the second. This principle could be reapplied in Carli's final pose to further enhance her surprise.	

The squash & stretch principle was indeed applied adequately in both episodes. The placement of this principle was considered quite good, with the same transition from a neutral pose to a surprised one. However, this principle could have been maximized by applying it when Carli was surprised. Nevertheless, the implementation of this principle was sufficient in episodes one and four.

4.3 Carli Walks

In episode one, Carli and Conge are walking on the field to find shelter from the rain. Carli, holding an umbrella, walks with Conge to get out of the field. This action lasts for three seconds and appears at 01:13 to 01:16 in episode one. In episode four, Carli and Conge walk to Kang Bimo after they were both hit with a sarong by Kang Bimo. Carli and Conge walk while groaning in pain, Kang Bimo laughs seeing Carli and Conge in pain. This action lasts for two seconds and appears at 00:43 to 00:45. The squash and stretch explanation in Carli Walks is listed in Table 3 below.

In both episodes, the squash & stretch principle successfully enhances the visual quality of Carli's movements and the feel of her body. In episode one, this principle helps show Carli moving with power and demonstrates the organic nature of her body. Both aspects make Carli's walking more engaging and believable. In episode four, this principle creates an organic feel for Carli's body, and it also provides a variety of movements before Carli stops walking.

Table 3. The squash and stretch in Carli Walks.

First Episode	Fourth Episode
Carli is seen applying the squash & stretch principle five times. This principle is evident when both of Carli's feet hit the ground. Each time Carli stops moving, her entire body appears to expand slightly, giving the impression of volume.	Carli is seen applying the squash & stretch principle once. This principle is visible when Carli stops moving. This principle successfully makes Carli's walking action in episode four less monotonous.

4.4 Conge Dialogue

In this scene, Conge is having a conversation with Carli. Conge answers Carli's question about ghosts being afraid of rain in an annoyed tone. Conge explains that he brought an umbrella because he cared about Carli's safety. Conge also hands her his umbrella and opens it at the end of the scene. This scene lasts five seconds and is located between 1:07 and 1:13 of first episode.

In episode four, Conge is having a dialogue with Kang Bimo about the reason for Kang Bimo's sadness. Conge belittles Kang Bimo, who is sad because he saw Teh Euis going out to eat with another man. Conge belittles Kang Bimo for being sad to the point of crying over a woman and belittles his feelings. In this scene, he moves with his hands swinging and holding his waist, as if belittling the situation. This scene lasts five seconds and is located between 1:29 and 1:35. The squash and stretch explanation in Conge Dialogue is listed in Fig. 5 and Table 4 below.

There's a noticeable difference in the application of this principle between episodes one and four. In episode one, this principle is applied, resulting in a more expressive impression of Conge. Meanwhile, in episode four, Conge applies this principle to create a bouncy impression of Conge's body movements.

Table 4. The squash and stretch principle in Conge Dialogue.

First Episode	Fourth Episode
In the transition between poses one and two, Conge appears to undergo a slight deformation. His body stretches slightly, appearing as if he's jumping, before returning to its original position. This change occurs very quickly, but based on the explanation, it's clear that this action incorporates the squash and stretch principles. This application of these principles is sufficient to convey Conge's expressiveness.	In this action, Conge's every movement appears to undergo visible deformation. This deformation is visible every time Conge lowers his body and straightens it again. The deformation is most visible in the transition from the first pose to the second. In other movements, the deformation is less noticeable. Based on this explanation, it can be understood that in this episode, Conge applies the squash & stretch principle three times. When transitioning from the first to the second pose, this principle makes Conge appear more bouncy.



Fig. 5. Squash and stretch in the fourth episode.

4.5 **Conge Laughs**

In episode one, Carli and Conge fly, lifted by Teh Kunti. Carli and Conge laugh at Teh Kunti for going along with Conge's plan to have Teh Kunti take them home by using her as a flying motorcycle taxi. This action lasts three seconds and occurs between 03:59 and 04:01. In episode four, Carli and Conge surprise Kang Bimo. Because they both managed to surprise Kang Bimo, they burst out laughing at his surprise. This action lasts four seconds and occurs between 00:28 and 00:31. The squash and stretch explanation in Conge Laughs is listed in Table 5 below.

Table. 5. The squash and stretch principle in Conge Laughs.

First Episode	Fourth Episode
Teh Kunti's entire body appears to deform, or Conge appears to be applying the squash and stretch, as she changes position. This stretch principle to his captive movements. principle is applied only once, and is applied to This principle is applied eight times to create Conge's positional shifts, but it's not particularly an up-and-down movement when laughing. noticeable. It's subtle and doesn't disrupt the im-	In this episode, this principle makes Conge's body appear gelatinous, creating a bouncy visual.

In episode one, the application of this principle was quite helpful in creating transitional movements. By applying squash and stretch, a movement becomes more impressive, expressive, and dynamic. However, if this principle is applied incorrectly, it can result in movements that appear mechanical and the body appears unstable.

4.6 **Conge is Shocked**

In episode one, Conge and Carli explain why they used Teh Kunti's face as a foothold. Conge, who explains with a smile, is surprised when Teh Kunti tries to slap him. This scene lasts two seconds and appears between 03:20 and 03:22. In episode four, Conge and Carli laugh at the shocked Kang Bimo. However, an enraged Kang Bimo immediately swings his sarong at Conge and Carli. This scene lasts four seconds and appears between 00:36 and 00:40. The squash and stretch explanation in Conge is Shocked is listed in Table 6 below.

Table. 6. The squash and stretch principle in Conge is Shocked.

First Episode	Fourth Episode
Conge appears to be applying the squash & stretch principle when he begins his surprised stretch principle as he throws his body back-pose. This principle successfully creates a good ward. This principle is only visible in the part sense of immersion. The deformation creates the where Conge expands and doesn't return to impression that Conge is unaware of Teh Kunti's its original shape due to the short duration. plan. Conge's shock when he sees Teh Kunti pre- While not very visible, the deformation is paring to slap him successfully demonstrates a enough to show Conge flinching as he more expressive action.	Conge appears to be applying the squash and stretch principle as he throws his body backward.

Both episodes employ the squash & stretch principle to create a similar effect. In episode one, Conge's already quite expressive poses become even more engaging with the addition of this principle. Episode one successfully utilizes the squash & stretch principle and successfully enhances the sense of surprise immersion. In episode four, this principle is applied similarly to episode one, but it is not as noticeable as in episode one. Despite its short duration, this principle does help enhance the immersion of the surprise action, although not as well as episode one.

Based on the study results, it was found that the squash & stretch animation principles were implemented in the first and fourth episodes of The Jurigs. However, the effectiveness of these principles depends heavily on technical consistency to create natural motion. From an SDGs perspective, consistent production quality is a key pillar in building a resilient and competitive creative industry.

Episode 1 (High Innovation Standards): The squash & stretch principle was considered incredibly elaborate and complex in its implementation. The production team showed exceptional precision that lent the visuals an organic and dynamic motion. Aiming for global quality standards, which boosts domestic animation pride and strengthens it. However, during the fourth episode (Consistency Challenge), a decrease in implementation quality was revealed. The squash & stretch ends with bump sticks. On the other hand, this approach provides stiffer or less dynamic visuals than the first episode's.

5 Conclusion and Recommendation

From the results of the study, it was found that the implementation of animation principles, especially the squash & stretch principle, in the first and fourth episodes of The Jurigs film had been applied. But returning to the function of implementing this principle will make the results of the animated film made more natural, especially in the application of the squash & stretch principle. This can be assessed from the quality of its application. In the first episode, the quality of the application of the squash & stretch principle was considered complex in the sense that the production team of The Jurigs film paid great attention to detail so that the resulting film was more natural. but the findings in the fourth episode, there was a decrease in the quality of the application of

this principle, even though if the production team was more detailed the quality of the results produced could be consistent. In this fourth episode, it was found that more of the application of the squash & stretch principle was more towards bounce or bouncing so that it looked stiff or not dynamic.

These findings demonstrate that innovation in the animation industry lies not only in initial technical mastery, but also in consistent production quality across all content lines. To achieve SDG's target of promoting sustainable industrialization, production teams need to establish strict technical standard operating procedures (SOPs). Consistent detail will ensure local animation works have a stable market value and are able to compete internationally, thus supporting the sustainable growth of the creative economy.

Production Standardization: In the industry, the inconsistency between first episode and fourth episode highlights the need for a better quality control system as part of the production infrastructure. Increasing human resource capacity and declining quality in certain episodes can be used as evaluation material to strengthen the production team's capacity to maintain squash and stretch technical standards on long-term projects. **Visual Impact on Economic Impact:** Explain that "natural" animation (like in episode 1) results in higher audience engagement, which ultimately impacts the studio's economic sustainability.

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