



## Character Creating Process and Meaning of "GWK" Winning Citra Trophy 2015 Animation as Preservation of Balinese Mythology

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August 1, 2023

# CHARACTER CREATING PROCESS AND MEANING OF "GWK" WINNING CITRA TROPHY 2015 ANIMATION AS PRESERVATION OF BALINESE MYTHOLOGY

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August, 01, 2023

**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 criteria for the winning character of the 2015 Indonesian Film Festival (FFI) in the animation category, 3. The meaning of the animated character characterized by Balinese mythology. Determination of data sources is determined by purposive sampling, data collection methods are done by observation, interview and documentation techniques. 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 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's 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 preservation, and 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, production to post-production with 3d techniques. The gradual process causes the production cost to be expensive so that it requires the collaboration of many human resources and large investments. The conclusion of this research is that the process of creating GWK 3d animation requires collaborative work with high standards and can be a promotion and preservation of Balinese culture.*

**Keywords:** *Creation process; 2015 FFI animation winner; GWK Character Interpretation; Preservation of Balinese Mythology.*

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## **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, 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 Kampong 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. "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." (C. Endroputro, 2019). 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.

Folklor 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; the 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 rational, 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 to call Bali a living museum of Hindu-Javanese civilization. Remnants of Javanese Hindu culture are still preserved and stored in ancient buildings, lontar, dances (Iryanto, 2000). Another opinion states that Bali is packaged as a living museum, ostensibly for the benefit of local communities, but actually for the benefit of western capitalists through the development of exotic cultural tourism (Pageh, 2017). One of the popular tourist destinations for domestic and foreign tourists on vacation is the island of Bali. The island offers a wide variety of attractions located in every part of the

island. Every year the number of domestic and foreign tourist visits continues to increase which affects visits to natural attractions, entertainment, as well as education and culture. (Arika, Soewardikoen, 2014). 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 tourism 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. Then from the animation side, it seems that 12 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 techniques such as the "dragon ball" anime battle like a Pixar animated film full of visual effects. So this animation deserves to be the winner of the best animated film of FFI 2015, chosen by the animation jury.

Before discussing characters, we can start from understanding language first. In the language of words, each ethnic group, according to its cultural background, has different terms to refer to the same thing. For example, Kuda (Indonesia), Uma (Japan), Cavallo (Italy), Cheval (France), Kabayo (Tagalog), Paard (Netherlands), Horse (English), Jaran (Java). Then the term evolved to have several meanings. For example, horse is not just a picture of a horse, but it can mean speed. In visual language, the situation is different. Representative images (that represent the original) from any era (since prehistory), can be recognized by any nation. Because the picture does represent what is drawn.

So what is interesting in visual language is not what nation uses what "picture", to refer to what "object", but how to draw it. Therefore, a new term is needed for this new science. The term *wimba* has been invented as the equivalent of concrete image. Furthermore, the term *wimba* gets a special designation in the science of visual language. In his dissertation, Primadi Tabrani, among others, found that there are two drawing systems: the first is NPM (Naturalist-Perspective-Moment of perception) from the West, which through colonialism is globalized throughout the world. NPM "shoots" from one direction, one distance, one time "click" like taking a picture. NPM is supported by Newton's classical physics (1687) that separates space from time, so that Western art (painting & sculpture) becomes "space art" and loses the dimension of time. The image becomes a scene that is a still picture, winning the impression of space, but losing the dimension of time. That's why NPM drawings can't tell much of a story,

they are more about describing what is drawn. Second: RWD (Space Time Flat) from tradition. Shoots from various directions, various distances, various times. It can draw motion; the same object can be drawn several times; it does not use perspective; the important thing is to zoom in; there can be several layers of background; each object and background has its own space and time, but all of them can be part of the theme of one painting. RWD is familiar with Einstein's theory of special relativity (1905 - modern physics). Because of the time dimension, RWD images can "tell a story", giving rise to a "visual language". As we know, media that can tell stories are media that have a time dimension such as music, theater, literature, dance, animation, and so on. (Tabrani, 2017; 3-4).

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. 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 Voglet include: hero, mentor, shadow, ally, herald, threshold guardian, trickster,

shapeshifter, parent, and child. (Suyanto, 2013; 42 citing Vogler, 2017).

Every human being has two interconnected parts, the torso and the soul. The human body is basically the same shape. The only differences are skin color, height, facial profile and so on. There is more that makes humans different from one another, namely the figure of the body combined with the soul that makes us a character. In a story, at least there are characters who are depicted in a character design that elevates their body and soul, this is used as a guide, if the making involves many people like the Walt Disney studio which has a group of character design. (Koendoro, 2007; 83).

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 Cup 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 competition process, but also



conducts mapping to read the dynamics of the journey of Indonesian cinema". The values in the Citra Cup 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).

In value theory there are various variations that distinguish between subjective value and objective value, In subjective theory, it states that the characteristics that create beauty in an

object/character do not actually exist. In getting a feeling response in a person who observes the character. The existence of beauty depends on the perception of the observer. Even if an character has aesthetic value, this means that an observer gains an aesthetic experience in response to the character. Whereas in the objective theory that the beauty or characteristics that create aesthetic value are (qualities) that are already inherent in the beautiful character concerned, regardless of the person observing it. One's observation only discovers or reveals the beautiful qualities that already exist in an object/character and has no effect on changing them. (Dharsono, 2007; 10).

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 Ramadhana, Mansoor, and 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. 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 western 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). In another article related to the transition from comics to animation of the character Si Juki, Having felt that it has enough followers and a large target audience, Falcon Pictuces Movies production house collaborated to show the Juki in a wide screen animation format in December 2017 and the results were quite successful. In the process, there has been a transfer in the development of the Si Juki character's intellectual property rights from comics to wide screen animation call name is transfer of vehicles. (Kurniawan 2020: 509). Other articles related to animated characters that raise local elements consisting of handicrafts, typical animals, traditional weapons, typical food, and traditional clothing from various regions in Indonesia that exist in each Binekon character and the development of the story in each episode, are expected to make children recognize and appreciate the cultural values of their own nation from an early age. The animated series, which contains

Indonesian cultural content, consists of five unique, cute, and interesting characters. The icon that represents the word "Binekon" is the "Bhineka Icon". The icon depicts diversity, and also represents the five principles of Pancasila state life. (Kurniawan, 2017; 116). 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 Cup 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. The character of GWK is also able to bring economic value to the surrounding community, so that the character and story of GWK remain sustainable in the surrounding community and outside Bali. It is expected that the GWK effect can add to the diversity of art and cultural products in the form of souvenirs that can improve the economy of the craftsmen. Therefore, the purpose of the research is to explain the process of GWK animation starting from pre-production, production, and post-production and the promotion of souvenirs of the types of products made using GWK characters.

In addition, we will also discuss the meaning that can be read from the realization of this GWK animated character. GWK animated characters can be read as signs 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 Cup 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 Cup 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 Cup 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 Cup as a preservation of Balinese mythology. The researcher used subjective 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 and Discussion**

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).

Based on the book Grand Strategy of the Animation Sub-Sector, 2016, Faculty of Fine Arts, Jakarta Institute of Arts - Creative Economy Agency, 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. (Gotot Prakosa 2010; 23).

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 who was dubbed by Jajang C. Noer and her children turned into crocodiles. Noer 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 like the trap game in the Indiana Jones movie, the first obstacle was named; the gate of eternal fire, which is a trap from fire, the second obstacle is; the second obstacle is a jagged wheel, the third obstacle is twin giants; like beast monsters that are described as leak and Balinese barong, after passing through these obstacles GWK finally arrived at the Tirta Amerta pool and met the 3 grandfather doormen who turned into Lord Vishnu.

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.

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

As for researching what the character of a witch is like? Witches of old existed in various mythological forms. Whether the form is true or not, it can inspire. Even what I 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 almost three meters tall. 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 (student final project work) as a place to experiment for beginners as a showreel/portfolio that can be included in an animation festival both nationally and internationally. (Yuniawan, 2015; 25). 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). Things that storyboard artists must understand start from the type of shooting angle (angle): 1. Bird's Eye View, a technique with a camera height above the height of the recorded object, the result shows a vast environment with other objects that appear below so small and scattered without meaning. 2. High Angle, the angle taken from above the object so that the impression of the object becomes smaller, has a dramatic impression, namely the value of 'small'. 3. Low Angle, the angle taken from below the object so that the impression of the object becomes bigger. Shows a dramatic impression, namely prominence. 4. Eye Level, taking the angle of the picture parallel to the object. 5. Frog Eye, is a shooting technique performed with the height of the camera parallel to the base or base

of the object or with a lower height than the base of the object.

After the pre-production stage is completed, it is continued to Infinite Frame Work studio, Batam, for the animation production process starting from the 3d modeling process, a stage of making objects needed in the animation stage, this object can be in the form of primitive objects such as sphere (ball), cube (cube) to complicated objects such as a character whose material type consists of polygon, spline, and metaclay. Polygons are triangles and quadrilaterals that define the area of a character's surface. Each polygon defines a flat plane by laying an array of polygons so that surface shapes can be realized. To get a smooth surface, many polygons are required. If only a few polygons are used, the object obtained will be divided into fragments of polygons. A spline is a collection of splines that form a smooth layer of curves called a patch. A patch defines a much larger and smoother area than

a polygon. Metaclay in its basic form, metaballs are spheres that can be combined with each other to form organic shapes of objects such as characters, properties, and environments. Followed by texturing, this process determines the characteristics of a material object in terms of textures that can be applied to certain objects such as reflection, transparency, and refraction. Texture is used to create various variations of pattern color, the level of smoothness/roughness of the object layer in more detail, after the modeling and texturing process is complete, followed by the rigging process, which is making bones to move organs such as arms, fingers, thighs, legs, as well as faces and mimics, as well as lip and eye movements. Another job is to create the background. After the assets are finished, the models and textures are ready and the process of making the bones has been completed, proceed to the layout work and animation is an art to manipulate images to make them look as if they are alive and moving,

which can be said to be a simulation of movement made by displaying sequential images or frames. Consisting of 2-dimensional and 3-dimensional animation, after the animation work process is complete, followed by the supervision process. Then, if it is considered feasible to appear the animation and the revision process has been carried out, proceed with visual effects (vfx). The next step begins to include lighting by the lighting artist team.

The lighting stage is followed by the rendering process, which is the final process of the entire computer animation process. In rendering, all data that has been entered in the process of modeling, animation, texturing, lighting with certain parameters will be translated into an output form. In the standard PAL system, high definition rendering resolution with 16 : 9.

In post-production image compositing is the grouping of assets based on

shot/scene/sequences storyboard done according to shot breakdown, using layering and 3D composition methods (3 axis: x; y and z) to place layer by layer done with 3D composition techniques (3 axis: x; y and z). Then combining between layers is done according to the visual reference (concept art/production design). Next, the 3D camera placement is done according to the visual reference. After completion, it is saved by naming the file according to the standard operational procedure (SOP) of the production which is saved regularly. The final finishing process of the editing process carried out by the editor, starting from the process of filling the illustration music by Zaky Khasali and special effects, online editor work, dubbing process, quality control process to the mastering process. The editing and compositing process is connecting one or more shots to form one scene, and connecting scenes to form one whole animation. Post-production. Furthermore, it was aired in a mini

studio at GWK cultural park in Uluwatu, Bali.

The whole process of realizing this GWK 3d animation is a gradual, continuous and detailed process. This happens because it goes through pre-production stages starting from idea development, story development team, character design development, storyboard team, sound and music development team, to animatic process. Followed by the production process, starting from 3d modeling, processing shadows or shading, compiling a skeleton or rigging, making clothes or set dressing and background, then composing the layout of the animation assets, and visual effects. The next stage goes into post-production, starting from compositing, lighting, synchronizing music and sound, then entering the final compositing, then rendering, which is the process of animated 3d models that are still in the form of moving polygons being converted into raster images, in the form of digital

files in the form of movies/films or sequential/series so that they will be ready to enter the editing process, to speed up the rendering process, usually the model and background are rendered separately.

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.

Characteristics and meanings of the antagonist (villain) (GWK)

- 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 next description is the meaning of the creation of GWK animated characters. Researchers used Ferdinand de Saussure's theory in discussing the meaning of GWK animation characters. Ferdinand de Saussure is known as the father of Semiotics/Semiology, a figure who plays an important role in the science of semiotics. Saussure said that a sign is anything for another (Saussure in Purwadi 2013). In other words, it can be stated that a sign is anything that can represent something other than itself. Saussure introduced that a sign consists of a signifier and a signified. Likewise, the GWK animated character can be read as a sign

consisting of signifier and signified according to Saussure's theory. The signifier here can be read as a second meaning that is not singular. Connotative meaning is plural, but it does not mean that it is individually subjective but rather shared and social, structured and flexible (Thwaites, 2002 in Mudra, 2021). The second meaning of the GWK animation character can be explained as follows.

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). Zabelina (2018) mentions "Creativity is a way of embracing originality and making unique connections between seemingly different ideas. The basic meaning of the word "create" means "to rise, to grow," therefore creativity and innovation are of the growing kind

- from individuals to entire civilizations". (Mudra, 2021). 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.

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. The attitude of preservation and love for this culture must be owned by all parties, according to the expertise of each supporter of the culture. The preservation of GWK animation characters in the future is the shared responsibility of the Indonesian people. The story of GWK animation contains values that become a mirror of human's worldly life, which is conveyed through the depiction of the characters that are in accordance with the target audience of children and their parents and can last from 2015 to

2023 and still be aired and appreciated at GWK cultural park in Uluwatu, Bali.

Economic meaning. According to Saussure's theory, the creation of GWK animated characters can be read as a work that has economic meaning. The work of GWK animated characters has an impact on the cultural park in Uluwatu, Bali to be appreciated and marketed to the public space as part of local and foreign tourist visits to get the response and appreciation of visitors to appreciate the animation. With the animation show product, it will provide messages and emotional bonds that have an economic impact after watching the animation movie, then want to buy or collect souvenirs so that it provides economic benefits for producers and merchandise makers. In addition, producers must also think about the market segmentation that they want to target, so that the product is in demand and purchased by potential consumers, so that the continuity of production is maintained. Through this GWK



animation with high standard quality work, it is believed that it can be well received by consumers in accordance with the target audience. Good quality can be measured from the achievements that were appreciated at the 2015 FFI, technical and level of detail as well as unique character shapes that attract attention. Thus, GWK animation character can be developed as a creative economy business, which is interrelated with other sectors such as design, architecture, fashion, film, music, performing arts, publishing for merchandising, academic research and development (R&D), toy characters and games, television and video (Bekraf animation Grand Strategy, 2016).

The meaning of national identity. The GWK animation character can also be interpreted as a work that can visualize the identity of the Indonesian nation that is raised from the local Balinese culture. The GWK animated character as an identity has different

characteristics from other animation category FFI winners. The differences can be seen from the characteristics of Balinese mythology displayed from the story, the cultural background of the environment, and the character's identity. It is hoped that the GWK animation character can become Indonesia's national identity, although it takes a long process and is not easy to realize, because this work is raised from the cultural identity of the Balinese region to raise the identity of Indonesia. Therefore, efforts to introduce the creation of GWK animated characters must continue through publications at the national and international levels. National identity is the identity of a nation that is bound by physical and non-physical similarities. Physical similarities can be seen from culture, religion and language (Chotimah, 2018 quoting from Mudra, 2021).



Figure 1. Character poster from GWK animation at GWK Cultural Park, Uluwatu, Bali  
Source: Ehwan Kurniawan from observation in GWK Cultural Park.

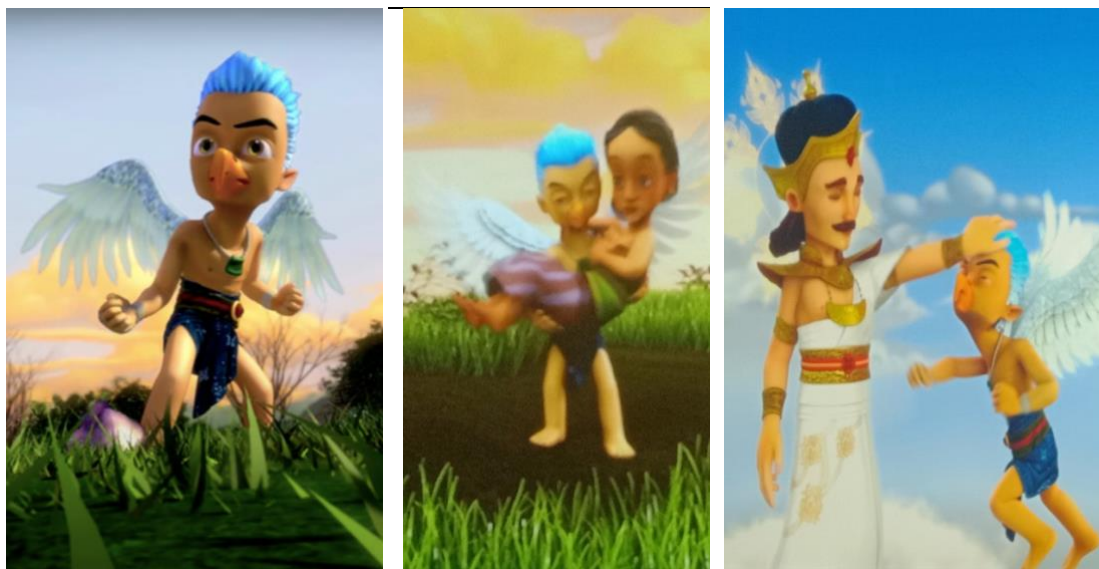


Figure 2. Character protagonist GWK animation , Garuda little ,  
Mother Goddess Vinata , Lord Vishnu.  
Source : capture of the GWK animation film at the park studio GWK culture .

## **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 Cup 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, I 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 purpose of this research analysis is to be a reference for animation actors in both education and industry in developing the education curriculum and animation industry in Indonesia by mapping the animation character patterns that have local characteristics with global impact. 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. And it is beneficial for 1) the world of education can be used as a study and research material that has various meanings from the process of creativity, promotion, economic value, and appreciation, and its identity. 2) for industry, it can be used as a data reference material if you need information related to human resources, animation research and can

collaborate with the world of education to work on animation projects. 3) for Investors, it can be a reference material for creative industry investment that generates economic value and collaboration that is a win-win solution. 4) for the Government, it can elevate Indonesia's identity through animation works that can speak at the global level if it can integrate between state-owned institutions and creative economy agencies and the world of education.

It takes hard work and joint work to collaborate to promote the nation's animation work through various activities so that the work is maintained and still has selling value as a brand, because producing animation is not just making animation and broadcasting it, but also has to think about developing its animation products, starting to be introduced through its merchandise, books, t-shirts, toys, games, viral and other campaigns. So that as a creative economy product, it can still be sold

through its derivative products, for example through its series in various monetized applications, although it does require a lot of money and takes a long time.

With the growing animation industry in Indonesia, the reviewer 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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