

TRANSFER OF VEHICLES SI JUKI'S INTELLECTUAL PROPERTY RIGHTS FROM COMICS TO ANIMATION

Ehwan Kurniawan
ehwankurniawan@senirupaikj.a.id

ABSTRACT

Transfer of vehicles is removal and alteration. In a broader meaning, this term can even include the conversion of various types of science into works of art. Intellectual Property Rights are rights granted to the creators of Intellectual Property and include trademarks, copyrights, patents, industrial rights, and in some jurisdictional trade secrets. Art works including music and literature, as well as inventions, words, expressions, symbols, and designs can all be protected as intellectual property. Comics (noun) plural form, used with a single verb. Pictures and other symbols that are overlap (close together, next to each other) in sequentially thing, to provide information and/or achieve aesthetic responses from readers. Animation is a two-dimensional image or three-dimensional model that seems to move, because of the brain's ability to always save/remember images that were seen before. To enjoy the animation how to move a collection of images that are displayed sequentially with a certain speed that creates the impression of moving from the image.

KEYWORDS: Transfer of Vehicles, Intellectual Property Rights, Comics, Animation

INTRODUCTION

Si Juki is a comic character who is a phenomenon in the creative industry this time and is a benchmark and example of success for young creators who want to develop their intellectual property rights into characters that can sell from comic characters, advertisements, mascots, to animations, starting from the year 2011 to date more than 15 Si Juki comics published in print and online have been developed into other vehicles such as online web characters, mascots, souvenirs, animated series to feature films. Seeing this phenomenon, the writer tries to do a research study to explain Si Juki's creation process from one vehicle to another as part of popular culture.

According to the book "Alih Wahana's" written by Sapardi Djoko Damono (2012), transfer of vehicle is the conversion from one type of art to another. Transfer of vehicles includes translation, adaptation, and transfer from one type of art to another type of art. Wahana means vehicle, so switching is a process of switching from one type of 'vehicle' to another type of 'vehicle'. A vehicle is also interpreted as a medium used to express, reach, or exhibit ideas or feelings. In essence, the understanding of the transfer of the vehicle is the transfer and alteration. This term can even include the conversion of various types of science into works of art. There are two important concepts that are covered by the term vehicle: first, the vehicle is a medium that is used or used to express something; second, a vehicle is a tool to carry or move things from one place to another.

Some terms that are commonly known in relation to the activities or the results of transfer of vehicles, among others, *ekranasi* comes from French, *Iécran*, which means the screen, so this term refers to the transfer of a vehicle from an art object (usually including literature) to film. Musicals, including the conversion of poetry to music; dramatization is the conversion from artwork to drama; Novelization is the activity of turning films into novels.

Discussing the transfer of vehicles cannot be separated from the relationship between media. In reality the media is always present together. Ellestrom (2010: 11-12) quoted from Alih Wahana's book, Sapardi Djoko Damono, explains the basic problem, that all media are basically mixed, understand what is different in various media and how to bridging the differences. That is what is meant by the nature of intermediality which has long been carried out in various branches of science and approaches in aesthetics, philosophy, semiotics, study of art, and comparative literature, as well as media studies. Intermedia relations are important in the study of art and media, cinema, illustrations, visual poetry, adaptation, multimedia and so on. Medium means 'middle', 'interval', 'between spaces', and the like. In the dictionary sense it is said that the medium is a channel for mediation of information and entertainment. For example, art does not only include one type of media but various genres in relation to this matter is a vehicle. For example, poetry is a medium because of the types of words that include art, when poetry is made into music, it switches rides and changes according to its new nature. In this sense every media is a collection of vehicles. Television is the media, in which we get also music and film, both of which are defined as media. Performances are media, in which we get also a variety of media such as music and writing. Fine art is also a medium which is currently in its development also has sounds, smells, and motion as can be appreciated in installation art.

According to Mario R. Garcia, media consultant from Garcia Media, in Germany, in the June 28, 2005 issue of Kompas Newspaper, we live in a culture where everything is short of time. However, at the same time, we are bombarded with so much information and visual images that it is difficult to absorb them all at once. The managers of print media are also confused. For a long time they didn't pay attention to their customers. They very rarely provide important information through photos and graphics because they have long forgotten it. Mario R. Garcia, divides the three groups of readers at once, namely: A serious traditional reader, who wants to read the newspaper more casually. The new design gives this group the opportunity to better utilize the news hierarchy and diverse navigation equipment.

First; A reader (scanner), which only looks at the title, photo, and reads the lines, and news at a glance. The existence of keywords gives the possibility of reading and knowing the problem quickly.

Second; Very fast readers (supersonic readers), who only have five minutes in the morning to catch a glimpse of the news.

According to Agung Adiprasetyo, when he was CEO of Kompas Gramedia, as the keynote speaker at the 5th Multimedia Nusantara University Anniversary in Serpong, 2011. Demands for the media today include: More dynamic, different from existing ones, people want to know more and more sophisticated, faster and more instant, more interactive and easier to process, richer in images and colors. Media will be specific and fragmented, all media will think the same thing. Challenges that must be faced: penetration from competitors, economies of scale,

companies are more efficient, costs of raw materials are high because of imports — an increasingly strong environmental issue related to paper raw materials that have to cut down trees, making 3M workable: man, management, money, platform 360 degree multimedia convergence of print-online-broadcast-monetizing products.

Quoting the writings of Satrio Arismunandar, University of Indonesia academics, communication and media experts from the academia.edu site, media convergence is the merging or unification of mass communication outlets such as print, radio, television, internet, along with portable and interactive technologies, through various digital presentation platforms. The media convergence movement has grown thanks to technological advances lately, especially from the advent of the internet and digitization of information. This media convergence unites the three-C (computing, communication, and content). If translated at the company level, this convergence brings together companies engaged in information (computers), telecommunications networks, and content providers publishing books, newspapers, magazines, TV stations, radio, music, film and entertainment.

Media convergence allows mass media audiences (audiences) to interact and even fill mass media content. Audiences can now control when, wherever, and how they access and relate to information, in various types. Convergence journalism involves collaboration between print media journalists, broadcast media, and web media (online) to produce the best news possible, using a variety of delivery systems. Convergence has occurred in two main aspects: technology and industry, on the technological aspect; creative content has been converted into industry-standard digital forms; to be delivered via broadband or wireless networks, to be displayed in various computer operating systems or devices such as computers, ranging from cellular phones, tablets, to digital video recorders that are connected to television.

On the industrial aspect: companies that cross the business spectrum from media companies to telecommunications to technology, have integrated and formed strategic alliances, to develop new business models, which can benefit from growing consumer expectations for media content adjusted for demand (on demand). As an economic strategy where communication companies are looking for financial benefits, by working with the various media that they have to work together, this strategy is a product of three elements: (1) corporate concentration where each company has more and more media properties, (2) digitization, where media content is produced with a universal computer, so that it is easily adapted for use in any media, (3) government deregulation which gives leeway to media conglomerates to have various types of media (TV stations, radio and newspapers, and online) in the same market.

Intellectual Property Rights

According to the Intellectual Property Rights Handbook, page 7, DG IPR 2006, Intellectual Property Rights refers to the creation of thoughts; invention; literary and artistic works; symbols, names and images used in trade. Intellectual Property Rights are rights granted to the creators of Intellectual Property and include trademarks, copyrights, patents, industrial rights, and in some jurisdictional trade secrets. Art works including music and literature, as well as inventions, words, expressions, symbols, and designs can all be protected as intellectual property.

Based on the presentation of the Secretary of the Directorate General of Intellectual Property, Razilu (now Director General of Information Technology Ministry of Law and Human Rights Republic of Indonesia), in the grand strategy discussion group forum animation sub-sector collaboration Deputy Bekraf Research and Development October 5, 2016. Intellectual property rights are rights arising from the results of thought, intention, taste that produces a product or process that is useful for humans. The right to enjoy the economic benefits of an intellectual work. The object: works that arise or are born because of human intellectual abilities.

According to Razilu, the work of comic and animation works can be protected with Copyright, Patent Trademarks, Trade Secrets. First: copyright, is an exclusive right for an creator or a holder to announce or reproduce his work, which arises automatically after a work is born without reducing restrictions in accordance with applicable laws and regulations. Examples of copyrights are related to the character designs of animated figures. Regulated in Law Number 28 of 2014 concerning copyright is the exclusive right of the creator which arises automatically based on the declarative principle after a work is realized in tangible form without reducing restrictions in accordance with statutory provisions. Indonesia has experienced many changes in the Copyright Law.

Act No. 28 of 2014 concerning Copyright generally regulates:

Copyright protection is done for a longer time in line with the application of rules in various countries so that the period of copyright protection in certain, better protection of the economic rights of the creators and/or owners of related rights, effective dispute resolution through mediation, arbitration or court proceedings, the manager of the trading place is responsible for the place of sale and/or infringement of copyrights, copyright as an intangible movable object can be used as an object of fiduciary security, the Minister is given the authority to erase the work that has been recorded, creator, Copyright Holder, owner of related rights become a member of a collective management agency in order to collect rewards or royalties, the creator and/or owner of the related rights receive a royalty fee for the creation or product, collective management institution that functions to collect and manage economic rights of the creator and owner.

Second, A brand is a sign in the form of a picture, name, word, letters, numbers, color arrangement, or a combination of these elements which has the power of differentiation and is used in the activities of trading goods and services. An example of a brand is the logo of the animated film, such as the logogram and the logotype. Third, Trade secrets are information that is not known by the public in the field of technology and/or business, has economic value because it is useful in business activities, and is kept confidential by the owner of trade secrets. An example related to trade secrets is when the animated film airs usually along with the sale of supporting items from the film such as merchandise that needs to be protected by intellectual property rights. Fourth, Patents are inventions in the field of technology which are solutions to problems that contain novelty, inventive steps, and their application in the industry. Examples of patents in animation, for example related to software technology used, or the process / working system of animation technology patented by animation studios.

Benefits of Copyright, Patent, Trademark Protection, According to Nadya Prita Gemala. HarvesPat IP Services, during a presentation on IPR in the Jakarta Arts Institute Multimedia class on October 12, 2017 is encourage creators (creators, designers, inventors) to continue working, protecting the business: Return of Investment (ROI), developing a business: License, Franchise, as a business asset: rights can be transferred (sold to other parties), finally to creating a conducive environment for work and business with fair competition.

Comics Mass Culture and Production Process

Understanding comics according to Scott McCloud, author of *Understanding Comics*, Comic (noun) plural form, used with a single verb. First, pictures and other symbols that are overlap (close together, next to each other) in sequential thing, to provide information and/or achieve aesthetic responses from readers. Comics are closures, that is the phenomenon of observing parts but looking at them as a whole. Some forms of closure are acts of storytelling to create tension or challenge to the viewer from the order of the panel which functions to break time and space into a rough event with broken and unrelated rhythms. With closure allows these events to be combined and arrange a complete reality and detail in mind. If the visual symbol is a comic treasury, closure is the structure. So that comics become a link between storytellers, picture designers and readers.

Structure according to Gavin Ambrose/Paul Haris in *Basic Design Layout* is concerned with structuring elements on the page so that they can communicate effectively with readers. Unstructured structuring can also be used to display more prominent effects in conveying certain characteristics in the design - although this also forms part of the structure. Unstructured design can be part of a creative visual element and, by definition, more difficult to control and achieve the desired results. When deconstructing the basic principles of layout in a structured composition the designer must consider whether the intended target reader will be able to identify and access the information they contain. Structure cannot be seen as something that is only seen synchronously. The historical aspect is also important so that the meaning becomes unstable. This historical approach becomes important for understanding nature.

Comics are part of mass culture, an English term that is said to originate from German language and culture. This culture is actually a term that contains a tone of ridicule or condescension; this term is a partner of high culture, elite culture or high culture. According to Dwight Macdonald (1962) quoted from the book " *Kebudayaan (Populer) (di sekitar) Kita* " Sapardi Djoko Damono, mass culture is mass produced for market needs which also creates its own media such as radio, television, films, comic books, detective stories, science fiction, and several other media. The term mass culture according to Macdonald better known as popular culture.

The growth of mass culture is closely related to the growth and development of popular political and educational democracy which has succeeded in subverting top-class monopoly on culture. Mass culture is a dynamic and revolutionary force, which has broken down class boundaries, traditions and tastes; and he has dissolved all cultural differences. It is a homogeneous culture; thus he negates value because judgment implies discrimination.

Mass culture aims at public needs that are used as a measure of reality in the form of a majority of statistics measured through questionnaires to get the quantity of statistics rather than qualitative assessments, giving rise to the concept of best seller, based on that view the quality is the most sold. So that the mass culture associated with market needs finally provides a great opportunity for entrepreneurs / economic capital to sell mass goods and technology needs have enabled the mass production of cultural products to be cheaper and become a creative business.

The stages in making comics, first always start with one goal, as simple as anything, then his work as a tool, the strength of the work depends on the strength of ideas in it. The second explores geometric shapes such as triangles, circles, rectangles, or image shapes commonly referred to as symbols which are one of the groups of icons used in comics to represent concepts, ideas, and philosophies, forms such as stationery and drawings, human characters, flora and fauna. Third, the flow of art as a treasury of styles or gestures or subjects, the flow used by the work, for example the realist style, pop art, minimalism, retro and others. The fourth process is the arrangement of space, columns, grid systems, panel layouts that provide convenience and navigate comic readers. The fifth step, skills in compiling comic works by applying the ability to draw, practical knowledge to solve problems and be able to realize the comic. The sixth step, the surface related to the values of production, the final settlement, the aspects most clearly seen on the surface display of the comic's front page that serves to attract the attention of readers who read comics as print media.

Looking at the content page, most of the transition panel to panel in the comic can be divided into several groups, the first is called time to time, this transition requires little closure. Second, the transition of one subject in the process of action to action. Third, the next type takes us from subject to subject situation but still in one scene or idea, it is important to note that the level of reader participation is needed for the transition to be meaningful. Fourth, scene to scene, this transition takes us across time and space, reading comics with this type of transition often requires deductive thinking. Fifth, the type of transition from aspect to aspect, this transition does not recognize time and regulates a broad view of different aspects of places, ideas and moods. Lastly, a non-sequitur type of transition, one that does not show a logical relationship between its panels.

Comics as a popular work of art that displays visuals on the front page, adapting changes in reading culture into the culture of watching from the public, comics as a print media not new media, but in the development of technology currently opens up new innovations that try to be developed in marketing popular art. A new adventure, by presenting current issues that are the main attraction for its readers. At first glance the reader can find out what is happening, and thus his curiosity is easily fulfilled.

Animation Techniques, Type, and Bussiness

In general, animation is an activity of animating, moving inanimate objects by being given the encouragement of strength, enthusiasm and emotion, so as to impress life and movement. According to the book "The making of animation Homeland" published by Cinemags, the animation is taken from the Latin language, Anima, which means soul, life, life, spirit. Animation

is a 2-dimensional image or 3-dimensional model that seems to move, because of the brain's ability to always store / remember images that were seen before. To enjoy the animation how to move a collection of images that are displayed sequentially with a certain speed that creates the impression of moving from the image. The smoothness of animation is determined by the number of images displayed in 1 second or called frames per second. Standard animation is used from 18-24 images per second.

Techniques in animation (Based on the book Homeland Production Process, Kasatmata Studio, Yogyakarta Cinemags publisher).

The first technique is Two-dimensional hand drawn animation techniques, Classic animation techniques that rely on the ability of the hand to draw frame by frame manually. Whether it's a character figure or a background image. After that the foreground and background images are stacked in layering and then taken one by one, so that the animation is intact. This technique is used by Walt Disney and Warner Bros. until now. Example: Aladin, Lion King, Beauty and the Beast animation. The good thing: it has a unique hand stroke that cannot be made using a computer. Weaknesses: Cultivation takes a long time and a lot of people. Currently, with the electronic pencil (pen tablet) the process of processing can be faster and easier in the process of animation production, especially now there is already 2d animation software that supports the process of working on animation with this hand drawing technique becomes more practical with regard to character depiction, animation process from combining frame by frame images and background compositions that can currently be worked on digitally.

The second technique is stop motion/clay animation, Clay / clay, animation created by moving objects / models from dolls or elastic material made from synthetic clay. The object is moved little by little and then taken pictures with the camera one by one. After editing and compiling, then if the film roll is run it will give an effect as if the doll / model is moving. Examples of animated films that use this technique are Kubo, Sound the Sheep.

The third technique is hand drawn and computer animation techniques, like rough sketch drawings are made by hand and then scanned for color and finishing using a computer. Making background also utilizes the ability of a 3d model from a computer. Merging foreground images and background frame by frame also utilizes the ability of computer graphics. This animation is cheaper than the classic hand drawn technique. Almost all modern animated films already use this system. For example: Brother Bear and Titan AE.

The fourth technique is 3D Computer animation techniques, with the rapid development of computer technology, it is possible to create 3D models, the process of animation from scratch from characters, making 3d backgrounds to special effects, from the computer more easily. Computers are also able to apply textures and materials to 3D models, so the results look very real. (for example in the film Jurassic Park). In addition, motion expressions can also be recorded to be applied to model 3, so as to create more tangible expression of motion. Examples of animated films with 3D computer techniques: Toy Story, Adit Sopo Jarwo, Doyok Otoy Ali Oncom, Bilu Mela, Riska and Gembul, Nussa, and others.

In Animated Films have the many types:

The first is short animation films, an animated film that has a duration of under 60 minutes, usually done by individuals or a small group of people who want to realize a film work

(student work) as a place for experimenting for beginners as a showreel / portfolio that can be included in a national animation festival and international. National festivals include: Hellofest, Inamafest, Baros International Animation Festival, Cimahi, Craft Yogyakarta, Festival Film Indonesia, animation category, Maya Cup, Komini Penyiaran Indonesia Award, Animakini, and others. International festivals include: Asiagraph Taiwan, South Korean Sicafe, Digicon Asia, Annecy Paris, Stuttgart International Film Festival, Mipcom Cannes Festival, Paris, Milan International Film Festival, and others. Some short animated films that won the Indonesian Film Festival, animation category include: GWK produced by Alam Sutera Properties in 2015, Pada Suatu Hari from Pijaru production in 2016, Lukisan Nafas, produced from Dawn Animation in 2017, and Nussa produced by The Little Giantz in 2019.

The second of types is feature length animated films, type of film that has a duration of more than 60 minutes ranging from 90-120 minutes. This film category is a movie that aired in theaters. In 2017, two Indonesian animated films appeared in theaters: Knight Kris, which aired on November 23 and Juki the Movies, aired on December 28, 2017. In 2020 there were two wide layer animations that aired in theaters, namely Titus MNC Animation production, and Riki Rino Batavia Pictures production.

The third of types is Video clip (Music Video), in the 2000s the creative economy field in the part of video clips had boomed when the proliferation of music bands and solo singers who wanted to promote their albums or singles. At that time, it was also supported by TV media that specifically featured works of Indonesian music, such as MTV Indonesia and several private stations. The music producers there are some who choose to approach the promotion of music through animation. And for music video animation studios (PH) also become financially potential targets for creative businesses besides advertising. Examples of several Indonesian music groups whose album promotion approaches animation: BIP band produced by Jadugar makes promotional music videos with stop motion techniques, Padi band groups through their song "imagine" produced by Wahyu Aditya with experimental animation, Jamrud-Log Zhelebur and even have to use PH Australia to work on the song "happy birthday" using animation, the Samson band was worked on by the studio Gepetto, J-Rock band, and others.

The fourth of types is Television Programs (TV Programs), this type of animated film is produced to be shown to television viewers. Television programs can be divided into two groups: story groups and non stories. The story group is divided into two categories namely fiction and non-fiction. The fiction category produces animated series, television animated films, and short story animated films. Examples of animated series that have aired on national TV, Vattala, Adit Sopo Jarwo, Doyok Otoy Ali Oncom, Keluarga Somat, Bilu Mela, Riska and Gembul, Abi and Caca, Kiko, and others.

The fifth of types is Non-fiction category produces educational and knowledge programs, examples of animations used in news programs by displaying 2d or 3d simulation animations about the sophistication of military technology, accidents or events that do not get a live shoot, about medical, or football match strategy. While the non-story category is usually as a supporter on variety shows, TV quizzes, and talk shows, as well as news coverage (TV animation infographics) at this time with many technological advances in variations related to augmented reality technology and video reality.

The sixth of types is Television Advertising (TV Commercial), this type of animation is a means to spread product or brand marketing promotion information usually to target children. Like food and beverage advertisements. One thing that is sufficiently ingrained in children is paddle pop, promotional ice cream products and merchandise made in the form of animations to widescreen films.

About Animation Business, Daniel Harjanto's CEO Base animation Studio on Bali, speaking in presentation at Bekraf Creative Labs event; Animakini 2017 collaboration of Bekraf-FSR IKJ, CEO of BASE animation studio in Bali which is now changed to BrownBag Indonesia Studio, because it was acquired by the Canadian BrownBag studio, to create an animation studio in Indonesia he stated the need to know the characteristics of the animation industry, as follows: The first part is Labor intensive, so that the animation industry is suitable to be developed in Indonesia considering that Indonesia is facing demographic bonuses from 2020 to 2030. The number of Indonesia's productive workforce at that time reached 159 million, meaning that industries are needed that can absorb or create more job opportunities. The second part is Having a high and fast cycle, means that changes in the animation industry are very fast no longer in decades or decades but enough in 2-3 years. The third part is Very influenced by technology, Nevertheless this animation industry besides being greatly influenced by technology, is a combination of 3 fields, namely art, technology, and management. The fourth part is Production time is longer, so that the continuity of employment opportunities is greater.

Opportunities in the animation film industry include an Investment, to make a film producing a series of categories that may be under Sonic Boom, requires 80 people only to produce 11 minutes per 2 weeks, 80 people, meaning BASE must provide 80 computers worth 20 to 25 million per unit, 80 licenses software, and finance office space for 80 people This large amount of funding was prepared by the producer. Second part is Technology, always developing and as said one of the characteristics of the animation industry is very dependent on technology. For example, technology to make long hair started by Disney with the film Rapunzel, affecting the demand for films with long hair. This request gave rise to hair simulation technology. Furthermore, the clothes on the previously tight animation film, now thanks to the Kungfu Panda film made by Dreamworks, where the robe of his clothes fluttering continue to bring up cloth simulation technology, because at this time all films ask for that effect. The point is technology never stops as said by John Lasseter, technology, sorry, art challenges technology but technology inspires art, so there is something new development, like now can Video Reality (VR), can Augmented Reality (AR), ideas emerge insolent of these large studios which then makes it difficult for studios in Indonesia who are just starting. The important part is Indonesian Human Resources with 255 million population, there should be a lot of human resources. However, currently there are a lot of studios in Indonesia that have HR difficulties. Difficult to find suitable HR, even causing hijacking. There is a case of one person moving studio every year. This means that human resources must be considered further, especially by BEKRAF how to develop them. The last part is marketing, in Indonesia, the problem is with high art production costs, it is difficult for a broadcaster to shoulder the entire production cost. So what really needs to be done in marketing is not only the animated films that are taken into account but also licensing, and merchandising. There are several countries that make free animated films to be shown on television because they pursue licensing. For

investors whatever the cost can be given as long as the film is good and liked by the audience, because if the film is bad, the business cannot run. For business people the audience is more valuable than the film.

The Juki of Intellectual Property from Comics to Animations

Si Juki's character was made in 2011, starting with the goal of wanting to create local characters that can become national pride such as American marvel and DC comic hero characters, or Japanese manga characters. This character was created by Faza Ibnu Ubaidilah who was popularly called Faza Meonk in 2011 in an online comic titled DKV4 which was then published by the publisher Bukune with the title *Ngampus! Buka-bukaan Aib Mahasiswa*. The main character in the comic is named Si Juki, a boy who is ignorant, nosy, nosy, and shameless, and annoying, but always lucky. At first this character did not have a name in the DKV4 comic, then finally found the name Juki, because the characters are can not be controlled but always lucky. In the beginning, Juki was an abbreviation of lucky person (juru Hoki).

Since 2012, Si Juki can be accessed on social media. Faza and his team manage sijuki.com and merchandise Si Juki. In making comics, Faza Meonk processes story ideas from issues that are being discussed a lot. The aim is to make comics want to convey a message to young people and discuss social issues with a sarcasm but light style, which they claim is not as heavy as political issues. Because of his style, Si Juki also discussed issues around health: such as the problem of smoking, then the issue of capitalism, hedonism, or minor issues such as the issue of defecation.

Comics from Faza Meonk's more than 15 comic titles to date, including collaborative comics:

In 2011, it was *Ngampus!!! Buka-Bukaan Aib Mahasiswa*, published in landscape format. Tells Si Juki's daily life as a student. And then in 2012, *Si Juki dan Petualangan Lulus UN*, published. tells about Juki-the main character who is a grade 3 high school student who claims to be anti-mainstream in the face of the UN. Because they considered studying for a national exam graduation "mainstream", he and Boy his best friend looked for ways to pass the exam, ranging from stealing questions to coming to a magician named Mbah Gendeng. In March 2012 Si Juki was also involved in a collaborative project with several comic artists published by the publisher Bukune under the title *Ngomik Attack*. Continuing In 2013, *Si Juki Cari Kerja*, published, tells of Juki who graduated from high school and immediately decided to work with makeshift skills. However, because without enough stock, various kinds of work were tried. Ranging from advertisement laborers, food delivery attendants to a cafeteria (warung Tegal) becoming extras of TV shows to becoming assistant shaman Mbah Gendeng. However, after meeting with Haji Duloh, a cleric near his home, Juki became converted and decided to go to college first before working and making parents happy. Next In 2014, the Si Juki comic was published with the title #BeraniBeda, published by Bukune in June. In concistency 2015, a Si Juki comic with the title *Si Juki 2 in 1* was published by Bukune in June. This year also published the Si Juki Comic Strip. In 2016, it was quite productive to publish the Si Juki comic with the title *Si Juki Kisah Kusut Dunia Dongen*, this time published by Elex Media Komputindo, one of the Gramedia group publishers

in June. This year also published *Si Juki Lika-Liku Kost*, and #Berani Gagal, published by Bukune. Si Juki began collaborating with the Kratoon Channel animation studio to broadcast Si Juki's two-dimensional animated series. In 2017, the Si Juki comic was published with the title Si Juki Jalan-Jalan series published by Bukune in June. This year also reissued *Ngampus!!! Buka-Bukaan Aib Mahasiswa* with a colorful edition. In December 2017 Si Juki aired in the cinema in a wide l screen animation format and broke the record number of viewers for animation Indonesian movies of 630 .000 tickets. In 2018, the Si Juki comic was published with the titles *Si Juki and Mang Awung*, published by Bukune in June. This year also re-published *Si Juki Cari Kerja Full Color*, *Si Juki vs Dompot Kosong*.

Comparison of Comics and Animations

Comics is reading in print media with static Image, but the animation is watching in video/screen media with moving images. In comics the story and scene flow placed in the panel space, by entering the dialog into the box or baloon of text with the direction and the length of story is determined by the number of pages, but the animation story and scene flow moving from frame to frame by entering emotions through gestures and facial expressions, dialogue is spoken by the character through gestures and then the length of story is determined by the duration of time. In comics the production process of writing, visual depiction, layout design, published by the publisher to be sold to bookstores In animation the pre-production workmanship of writing, visual storyboarding, sound filling, continued with the production process, animatic, animation, continued with the post-production process of visual effects, music composition, editing, and rendering. In comics to obtain and understand information and messages from the comic through reading, viewing images, and flipping pages, but in animation to get and understand information and messages from the animation through watching on an electronic screen, TV monitor or a cinema screen. In comics to publishing the content have to collaborating with book publishers and bookstores to distribute it and personally can print on demand too, but in animation to launching the product have to collaborating with producers, writers' communities, artists, animation studio, production houses for their production and agencies, media for promotion and studios/cinemas for their screenings, in current time youtube channel the online application can be the great opportunity media to monetizing animation content series.

Analysis

From Faza Meonk's presentation at the Animakini animation seminar on November 8, 2017 at Goethehaus, Menteng, Central Jakarta, Faza took the example of Japan characters such as Doraemon, Naruto, and other characters, he learned from the Japan Creative Industry in developing the character's intellectual property rights that started the business strategy of property rights. Intellectual characters from comics, promoting the comics are widespread and accepted by the market and then enter into merchandise such as T-shirts, bags, sandals, dolls, stickers, and others. According to him, comics are the media with the low cost budget while for making animated films, it requires a large capital. In this time, online media have evolved compared to

print media making it easier for creators to reach the target market. Creators can easily upload their works via the internet. From this experience the Juki developed into other media such as mobile games and merchandise to continue to the wide screen animated movie Si Juki then developed again into the television series. From the viewer data of the Juki wide screen animated movie according to filmindonesia.com there were 630.000 people watching Si Juki in the cinema, which is the record for the highest number of viewers for Indonesian animated movies.

The strength of the intellectual property rights of the Juki is not from the uniqueness or attractiveness of the character, but from the selection of themes that are close to the environment of the intended target audience begins in 2011, *Ngampus!!! Buka-Bukaan Aib Mahasiswa*, tells the daily life of Si Juki as a student who indeed was a target audience of the comic then in 2012, *Si Juki dan Petualangan Lulus UN*, told about Juki in facing the final exam targeting the high school target audience, then in March 2012 Si Juki was also involved in a collaborative project with several comic artists titled *Ngomik Attack* as a strategy to develop good relations with other creators to support each other in the comics industry. In 2013, with *Si Juki Cari Kerja*, told Juki who graduated from high school and immediately decided to work with makeshift skills. Targeting students, young workers, teenagers, and students. In 2014, the comic published by Si Juki with the title #BeraniBeda wanted to show the ideals and ideologies that the target audience wanted to spread to build the brand and position of the independent Juki and encourage young people to innovate. In 2015, the Si Juki comic was published with the title Si Juki 2 in 1 as a business strategy to broaden the target audience of the Juki comic reader to become more fanatical and become his followers by giving bonuses. This year also published Si Juki Comic Strip which is also a strategy to reach out to strip comic readers. In 2016, with the title Si Juki, judul *Si Juki Kisah Kusut Dunia Dongeng*, tried to expand its target audience to readers of Japanese comics and Korean dramas. This year also published *Si Juki Lika- Liku Anak Kost*, to strengthen its position in the target audience of students and #Berani Gagal wants to strengthen the ideals and ideologies that want to spread to the target audience to build the hopes and positions of the Juki who do not easily give up and support children young to hard working. Si Juki began collaborating with the Kratoon Channel animation studio to broadcast Si Juki's two-dimensional animated series to expand its reach to the target audience on the social channel Youtube Channel so that the Juki's character became more famous and viral. In 2017, the Si Juki comic was published with the title *Si Juki Seri Jalan-jalan* to get the target audience to feel what Juki is doing to have a desire to go abroad. *Ngampus!!! Buka-Bukaan Aib Mahasiswa*, with a colorful edition to invite readers of the target students from different tofu to enjoy the nostalgia of student life in 2011 which is tried to be retold in 2017. 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.

Conclusion

To achieve that much achievement, it took six years since 2011 until 2017 to introduce the intellectual property rights of the character Si Juki through dozens of comics published in print and online media that were initially targeted at students, then in the animation movie the Juki targeted the children's audience through parents and the students.

Target market research is very important in the strategy of making character intellectual property rights, the concept of investment of time and energy in collaboration with friends who are already famous, can collaborate with different industries, such as comics with games, comic with animation, so as to promoting character intellectual property rights to industries that are other. In addition to being a good innovator, a creator must keep following of technological developments that can be utilized to create character intellectual property rights so that they have good quality, also must be consistent so that it can last long in the market. Because if the character's intellectual property rights have entered the market, the competition is not only from the animation industry but from all the entertainment industries. With the consistency of the character's intellectual property rights, the creator makes it easy for the creator to apply the intellectual property rights to other media so as to enhance the creative economy and popular culture, and it can be to benchmark for the creative strategy process and sharing success story for young creators who want to develop their intellectual property rights into characters that can sell from comic characters, advertisements, mascots, to animations.

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