

Digital Comic Platform Contribution in Improving Creative Industry Potential

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Abstract. In Indonesia, comics are one of the material courses in Visual Communication Design (DKV). As one of the fields included in the Creative Industry sub-sector in BEKRAF, DKV is very different from the advances in digital technology. The current media trend has turned digital. Digital comics are available on mobile application platforms, websites and e-galleries. Master the way of lovers to make comics in an interesting digital platform to study, especially to develop creativity in Indonesia. This quantitative research is based on BEKRAF data and uses in-depth interviews and questionnaires to DKV students from several Indonesian universities regarding the trend of digital comic platforms. Based on the attitude components which consist of affective, cognitive, and conative factors, student responses are expected to present recommendations to the government in formulating digital platform development policies in the creative industry. Exposure to the potential, the digital comic platform as part of the Creative Industries subsector is also expected to get priority. In addition, the plagiarism risk that threatens intellectual property on digital platforms is getting attention that leads to the intellectual property rights protection. Hopefully comic on digital platforms and their creators will be able to compete better in the global domain.

Keyword: digital comic, visual communication design, creative industry

1 Introduction

Indonesia has been preparing itself to enter the new era of industrial revolution in the digital field known as the industrial revolution 4.0. The President of the Republic of Indonesia has inaugurated a road map called Making Indonesia 4.0 to face the industrial revolution with the hope that new jobs and investments will emerge from the technology-based industry sector. For this reason, the national industrial sector needs to make a lot of improvements, especially in the aspect of mastering technology which is the determinant key to gain competitive competence in the industrial revolution era 4.0. There are five main technologies that can support the development system of Industry 4.0 namely the Internet of Things, Artificial Intelligence, Human-Machine Interface, robotics and sensor technology, and 3D printing technology [1].

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Industrial development cannot be separated from the creative economy development in Indonesia, which has been under the responsibility of the BADAN EKONOMI KREATIF (BEKRAF). The five main technologies mentioned above are generally applied to various BEKRAF subsectors, one of which is in the field of Visual Communication Design [2]. In the Visual Communication Design subsector, comic is one of the existing disciplines. Comics develop in all aspects including story material, visuals and presentation media. Nowadays, comics are not only found in printed media versions but also in digital versions. This phenomenon is certainly influenced by technological developments. Technology brings physical outcomes which are referred to as new media that tend to have digital features, and not the traditional media based on analog. The definition of new media which then provides wider coverage that new media emerges due to technological innovation in the media field including cable television, satellite, fiber optic technology and computers [3].

The digital comic platform is one of the trends that have emerged lately in line with the development of digital media. With the development of this trend, it is expected to be a stimulant for the development of the comic industry in Indonesia. The influence of these trends is not only for readers as consumers of comics, but also for the human resources that created the comics. Universities or colleges that have study programs or Visual Communication Design majors have good opportunities if the Indonesian comics industry continues to grow. This is because the industry's leading human resources come from the study program or department. More and more universities or colleges that produce more Visual Communication Design graduates, of course, human resources will also be more abundant so that the opportunity for Indonesian comic industry in line with the industrial revolution 4.0 should be better.

2 Objectives and Methods

This study aims to identify the potentials that arise from the presence of digital comic platforms in terms of their contributions to creative economy development in Indonesia. The digital comic platforms that exist include applications and websites. The presence of digital comic platforms is a form of development in the world of comics that is in line with technological developments, in which there are potential to enhance the development of creative economy, especially in Indonesia.

This quantitative research is based on BEKRAF data on the subsector of Visual Communication Design and the digital comics platform trend phenomenon. Phenomenological research aims to find the essence of general experiences or experiences with a group of people [4]. Data obtained from BEKRAF and through questionnaires aimed at university or college with courses or majoring in Visual Communication Design in Indonesia.

BEKRAF an agency is responsible for the development of the creative economy in Indonesia. BEKRAF is in charge of assisting the president in formulating, establishing, coordinating and synchronizing policies in the creative economy [5]. BEKRAF was formed by the Indonesian government to deal with the field of creative economy with a foundation on human resources that produce creative ideas of human thought.

Subject of Visual Communication Design students were taken because they had the opportunity to engage in the comics industry, as a student of course close to the developments in technology, and they get their lunch from a wide range of subjects related to comics. Because comics are their field, of course the influence of the trend of digital comics will surround it.

3 Discussion

Graphic Design (Visual Communication Design) has a very important role in supporting creative economic growth in Indonesia. The market opportunity of Visual Communication Design is very promising in the country, this happens with the better, and is higher than the local value. The potential in this sub-sector still needs to be improved, for example for the community to grow market awareness about the importance of design. BEKRAF with all its authority will participate to develop Visual Communication Design into a superior sub-sector and able to compete in both the domestic and international markets. Some programs that can be done are by projecting the work of this subsector by making regulations so that domestic design workers can work well in the country, especially after the MEA agreement is implemented.

The creative economy in 2016 [6] has contributed to the national economy in Indonesia by 7.44%, by producing Gross Domestic Product of 922.59 trillion rupiah. However, the contribution of the Visual Communication Design subsector for the year was only 0.06% and was the smallest among the other subsectors. This is an irony because the Visual Communication Design subsector is the subsector with the highest growth in the fourth rank (8.98%) after the performing arts subsector (9.54%) and before the application and game developer subsector (8.06%).

Visual Communication Design actually has many disciplines that are able to become new opportunities in the creative economy industry, one of which is in the field of comics. The comic industry in Indonesia is actually nothing new, because awareness of the presence of opportunities in the comic industry began to emerge since the 1950s which was the initial milestone of the period of Indonesian comics. However, local Indonesian comics from the 1980s to the 1990s, Indonesian comics began to experience turmoil caused by several factors, including the emergence of rejection and protest against comics, supervision of comics by the government, the introduction of foreign comics from Europe and Asia. This period has very little or no local comics seen on the Indonesian comic market. The revival in the 2000s seemed to wake up sleeping giant, Indonesian local comics began to reappear so that the comics industry also appeared again.

The Visual Communication Design Subsector is very close to the use of gadgets and the need for internet. The highest proportion in internet usage is business / company in the subsector of visual communication design that is equal to 73.70 percent when compared to other subsectors in the creative economy in Indonesia [7]. This of course is inseparable from the nature of the business / company in the design of visual communication itself, where the computer is the main capital in producing products of high economic value. Of course, at present, almost all computers / PCs / desktops and laptops are connected to the internet network.

Along with the development of technology, many analog media are replaced with digital media. This also happened in comics with the presence of digital comic platforms. Based on the results of the survey in this study came the definition of digital comics from respondents who generally stated that digital comics as a medium to read comics online both Indonesian made comics and translations, which included comic buying and selling activities, discussion forums, and galleries creation. Respondents thought that the current comic platform felt it had benefits such as getting entertainment, reference work and also a place to publish comics for free, besides that there were also those who used it for work as professional comic artists.

In this study divide the digital comic platform into three types, namely the format of the mobile application, the format of the digital art gallery site (e-gallery), and the format of the comic website. Respondents in this study can choose more than one option because the fact that reading comics is not a fanatic action that has no choice, so that the ranking of access to the digital platform also represents the level of popularity. The results of this study also show

that the access rating for the highest mobile application platform is the Line Webtoon (96.39%), then Ciayo Comics (46.3%) and Webcomics (35.2%). To rank the highest comic website format is webtoons.com (75%), then mangaku.web.id (39.8%), and reoncomics.com (30.6%). And for the highest e-gallery format ranking is deviantart.com (80.6%), furthermore kreavi.com (44.4%), and then behance.net (34.3%). With the highest genre interest is horror (43%), continued comedy (40.2%) and romance (31.9%).

Respondents mostly use mobile phone gadgets (98.1%) to access various digital platforms, because the gadget is high in mobility when compared to personal computers or laptops. And respondents took the time to access the platform is highest when leisure time (88%), the second highest when it needs a reference to the work (50.9%) for both professional and college assignments, as well as to the three next highest is when bedtime (22.2%).

Users of the digital comic platform averaged between 11 and 25 years, and the digital comic creators were at most 17-35 years old, as such were productive. Demographically Indonesia has a great opportunity because based on the population census data conducted in 2010, 60% of Indonesia's 237 million people are in productive (15-55 years), and 27% are young people (16-30 years) [5]. The productive age population has opportunity to be directed to become quality creative people encourage the development and movement of the creative economy. Increasing the number and quality of creative people by two main aspects, namely creative education and increasing the capacity of creative workforce.

In the case of digital comics the two main aspects in increasing creative data people are answered with education in the realm of Visual Communication Design, which will produce people who have abilities in the field of illustration or narration. Furthermore, through digital comics, it will be easier to increase the capacity of the workforce, because this work does not have to require certain office disciplines but can also be done freelance. In the current digital format it will be easy to find references in making a work, so the more references absorbed, the better the chance to produce works.

Presented in the 2015-2019 BEKRAF strategic plan [8] regarding potential obstacles that arise from the aspect of human resources, namely that the development of creative economy in Indonesia is constrained by the limited quantity and quality of creative actors both according to field expertise and the ability to run and manage businesses. Constraints regarding quantity in the comics industry will be solved a little by the quality human resources produced from campuses that have Visual Communication Design study programs.

Another opportunity for the digital comic platform to increase its role in the creative economy is that besides being in the subsector of Visual Communication Design as a basis seen from its human resources, it is also related to the Application and Game Developer subsector as the basis of digital platforms and Printing subsector which directly if later the market wants an analog version, for example in the case of *Si Juki's* comics. In the case of *Si Juki* there is an opportunity to increase the film or animation subsector with the presence of the animated version. This means that the popularity of a work from digital comics will potentially be developed into other subsectors.

The increasing ease of access through digital platforms actually saves a threat in the form of plagiarism and piracy of works. Data 2017 of BEKRAF stated that 88.95% of the entrepreneurs engaged in creative economic sectors do not have intellectual property rights, and Visual Communication Design subsector only 7.25% business peoples who have Intellectual Property Rights [9]. Entrepreneurs in the BEKRAF statement could be practitioners in the comics industry. Sometimes practitioners (comic artists) create works uploaded via digital platforms, then the work is hijacked to be used in any form commercially by the downloader irresponsible.

Plagiarism and piracy of works in digital media is indeed something that is difficult to prevent. Problems that arise from the side of law enforcement such as piracy of works in the music industry, applications and game developers, publishing, film, and animation are among

the main problems related to Intellectual Property Rights in Indonesia. With still weak and inconsistent law enforcement causing plagiarism and piracy to continue to grow. Therefore, one of the solutions from BEKRAF was to establish a Deputy for IPR Facilitation and Regulation to address the issue of Intellectual Property Rights, with the task of facilitating obtaining Intellectual Property Rights and establishing the Anti-Piracy Task Force to combat violations of Intellectual Property Rights [9]. With the existence of this Task Force, it is hoped that it will be a solution to the case which until now has become a scourge and concern.

4 Conclusions

Digital technology is currently developing very advanced so that it stimulates the emergence of many digital platforms, one of which is in the field of comics. Analog comic media developed into digital media. With this development, of course new potential emerged from the field of comics. Comics are not only part of the discipline of the subsector Visual communication design but also can touch other subsector domains, such as animation, applications and of course printing. The trend of the popular digital comic platform among young people, both in terms of fans and creators, is where young people are productive age who are able to be directed to create quality creative people to encourage the development and movement of the creative economy. But in the digital platform, there are obstacles in the form of plagiarism and piracy work. This problem will be resolved if the creator's self-awareness of the importance of intellectual property rights and the protection of the government to protect intellectual property, especially in digital media.

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