

STRENGTHENING INVESTMENT INITIATIVES THROUGH BIAF 2022: A CATALYST FOR CIMAHİ'S ANIMATION AND IT SECTORS

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ABSTRACT

This research delves into the development of the Telematics industry, encompassing Animation, Film, and Information Technology (IT) sectors, within Cimahi, Indonesia. It examines the growth of companies and investigates investment trends within these sectors in the region. Focus of the study is the enhancement of the Baros International Animation Festival (BIAF) to attract investments and foster workforce integration. Employing a qualitative approach, the research employs in-depth interviews and online focus group discussions for data collection. Conducted over 40 days, the methodology encompasses research planning, data retrieval, guideline development, interviews, discussions, data synthesis, and recommendations. The findings uncover a trend in Indonesian animation studios focusing primarily on service-based offerings, rather than intellectual property creation due to the financial and other sources limitations. Both domestic and international sources contribute to investment in constructing service-based animation studios. Local startups align projects with market demands effectively. Specifically, within Cimahi, the study identifies financing initiatives, collaborations with investors, and BIAF utilization as avenues for driving investment and workforce amalgamation. However, optimizing BIAF requires format adjustments with a concentrated emphasis on boosting investment realization and its mechanisms. Proposed pre-events aim to facilitate interactions among studios, project owners, and investors. Crowdfunding and existing platforms are recommended for streamlining investment processes. In conclusion, this research sheds light on the Telematics industry's advancement in Cimahi, emphasizing animation and IT sectors. It highlights the prevalence of service-based models, persisting challenges, prevalent investment patterns, and strategies for enhancing BIAF as an investment magnet and workforce catalyst.

Keywords: *Animation Industry, Baros International Animation Festival, Creative Economy, Investment.*

1.0 Introduction

Cimahi is a city located in West Java, Indonesia. It was designated as an administrative city on January 29, 1976, and eventually became a city on June 21, 2001. Cimahi consists of 3 districts and 15 sub-districts. The limited natural resources available for management in Cimahi have prompted the city to develop its economy in other ways. The government of Cimahi has been focusing on developing human resources in the fields of trade and the arts. Seeing the opportunities, the city has also developed creative industries in the field of technology and information, particularly animation. During the period of 2007-2012, the Mayor of Cimahi, Dr. Ir. H.M Itoc Tochija, MM, stated that the potential of the community in the field of animation is significant. Itoc mentioned that the Cimahi Government has built the Baros Creative Building (BITC) to support people with an interest in the animation industry. The central government has

also provided substantial assistance in the development of animation in Cimahi. Animation in Cimahi is expected to become a regional reference point (Diskominfo Arpus Kota Cimahi, 2018). The Cimahi Government established the Cimahi Creative Association (CCA) as a platform for the creative industry, with animation being the core activity of this association. CCA activities were centralized in the Baros Information Technology Creative (BITC) building from 2010 to 2017 (Diskominfo Arpus Kota Cimahi, 2018). According to data from the Department of Trade and Industry in 2018 and early 2018, CCA has generated 10 startup companies in the fields of animation, film, and mobile applications. However, out of the 10 creative studios reported by the Department of Trade and Industry of Cimahi in 2018, only 3 studios are still operating successfully, both in the service-based and Intellectual Property (IP) based animation spectrum. During the tenure of Mayor Atty Suharti from 2012 to 2017, a State Community Academy was established in Cimahi to meet the needs of Cimahi becoming a SMART City and a Cyber City. The presence of the State Community Academy Cimahi is expected to address the demand for a professional workforce and new entrepreneurs, which until now has been met by several communities. The Director of the Akademi Komunitas Negeri (AKN) Cimahi has opened three Diploma 2-level study programs in Information Technology, Animation, and Industrial Automation Engineering (Enal, 2014).

In 2012, Sekolah Menengah Kejuruan (Vocational High School) Negeri 2 Cimahi began offering an animation program with an industry-based concept. Meanwhile, according to Mr. Jana Hermawan, the Head of Regional Technical Unit (UPTD) Cimahi Technopark, the Cimahi Business Incubator continuously provided BNSP (National Work Competency Standards) training for animators to enhance their skills and abilities. However, the AKN was unable to sustain its activities for long. Since graduating its first batch in 2017, AKN has been inactive (Enal, 2014). Furthermore, many professional animators trained in Cimahi chose to work outside of Cimahi in search of greater challenges and better income.

According to the Asosiasi Industri Animasi Indonesia (2020), "Animators generally prefer to work in their hometowns, but large animation studios are primarily located in capital cities." This indicates that the absorption of the workforce in the animation industry in Cimahi has not been optimum. The Cimahi Government, in collaboration with CCA, has made efforts to promote the growth of the animation industry by organizing the Baros International Animation Festival (BIAF). Feedback from animation professionals regarding BIAF has been positive. However, the task of DPMPTSP (Technical Implementation Unit for Investment and One-Stop Integrated Services) responsible for organizing BIAF is considered to have not fully achieved its objectives. Investors from the Netherlands, Korea, and several other countries, as well as domestic investors, attended BIAF but were unable to bring in investments. The lack of preparation for foreign investment procedures indicates a lack of readiness on the part of the Cimahi Government to attract foreign investments. Furthermore, local investors offering investments are often not well-informed about the animation production process, and the assets and capabilities of animation studios in Cimahi are not fully prepared to undertake projects from investors. These are some of the reasons why the expected investments have not materialized. Based on this background, this research aims to explore why BIAF has not succeeded in attracting investments in Cimahi. If BIAF needs to continue, what format can be adopted to realize investments, especially in the field of animation, in Cimahi?

2.0 Literature Review

2.1 Growth of the Animation Industry

Animation possesses a multitude of definitions from various perspectives, one of which is expounded by professional animators, who define it as a medium. In the contemporary context, animation refers to a video/film genre that stands in contrast to live action or cinema. The techniques employed in animation are diverse, encompassing claymation, stop-motion, paper cut-out animation, and others (both 2D and 3D) (Silvio, 2010). Diverging from the standpoint of professional animators, puppetry arts defined animation as distinct from live theater and can be substituted by puppets, masks, and other objects as an "illusion of real life" (Proschan, 1983). Additionally, various disciplines such as performing arts, anthropology, and sociology, defined their unique definitions of animation from their own perspectives (Silvio, 2010). In the context of the objectives of this research, the conception of animation will primarily align with the definition from the animator's perspective, where animation is considered a genre of film or video that opposes live action and can encompass traditional animation (hand-drawn) or computer-generated animation, employing techniques that can be 2D or 3D, such as claymation, stop-motion, paper cut-out animation, and the like.

The animation sector has emerged as a prominent sub-sector within Indonesia's Creative Economy, which managed and developed by the government through the Ministry of Tourism and Creative Economy (Kemenparekraf). The government recognizes the substantial potential of animation and envisions it as a significant economic driver for the country's future growth, as outlined in the Kementrian Pariwisata dan Ekonomi Kreatif report of 2020 (Kementrian Pariwisata dan Ekonomi Kreatif, 2020). This commitment to the animation industry is reflected in the notable presence of animation studios across the nation. Approximately 155 animation studios are dispersed throughout 23 cities in Indonesia, demonstrating the sector's widespread reach and impact. However, there is some concentration of these studios in specific provinces, as indicated by distribution data. The provinces of DKI Jakarta, West Java, East Java, Central Java, and DI Yogyakarta stand out as the primary hubs for animation studios. These regions likely benefit from factors such as access to talent, educational institutions, and established creative ecosystems, contributing to their prominence in the animation industry (Asosiasi Industri Animasi Indonesia, 2020). Indonesia's government recognition of animation as a pivotal component of the Creative Economy highlights the commitment to foster its growth and solidify its position as a significant contributor to the nation's economic landscape. The distribution of animation studios across multiple provinces reflects the industry's potential to engage various regions and drive economic development on a broader scale.

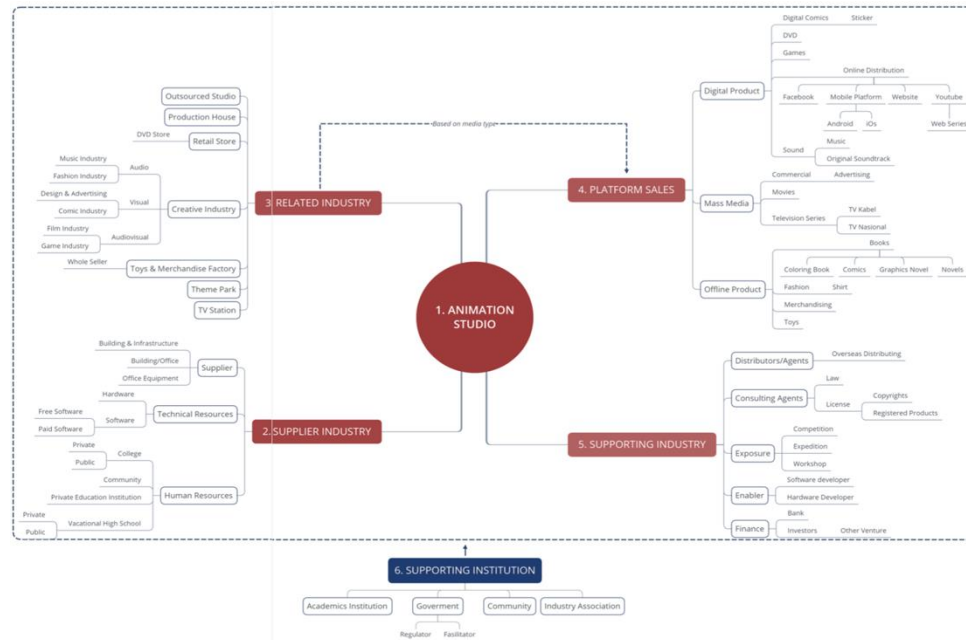


Figure 1. The Animation Ecosystem Mapping in Indonesia

Source: AINAKI Animation Report, 2020

2.2 Spectrum of Animation Studio Types

Types of animation studios in Indonesia consist of studios that focus on Intellectual Property (IP) Character-Based Creation (IP Based) and studios that specialize in Animation Product Production Services (Service Based). Intellectual Property (IP) Character-Based Creation (IP-Based Studios) is primarily dedicated to creating and developing original intellectual properties, often in the form of animated characters, storylines, and universes (Jing & Chul Young, 2017). Their focus is on crafting unique and marketable characters and concepts that can be leveraged for various purposes, such as animated series, feature films, merchandise, and licensing deals. IP-based studios invest significant resources in character design, storytelling, and world-building. They often have longer production timelines and higher capital requirements compared to service-based studios but aim for long-term brand recognition and revenue streams.

Whereas Animation Product Production Services (Service-Based Studios) specialize in providing a wide range of animation production services to clients, including businesses, advertising agencies, and other content creators (Bajić-Bizumić, 2015). Their services may encompass creating animated advertisements, explainer videos, promotional content, and more. Service-based studios prioritize meeting the specific needs of their clients and often operate on a project-by-project basis. They tend to have more immediate revenue streams and shorter production cycles, making them agile and adaptable to market demands. The choice between IP-based and service-based focus often depends on a studio's goals, resources, and business strategy. IP-based studios aim to create valuable intellectual properties with long-term potential, while service-based studios cater to client needs and generate revenue through project assignments. Both types of studios contribute to the vibrancy and growth of the animation industry in

Indonesia, each playing a vital role in meeting the diverse demands of the market.

Table. 1 Comparison between service-based and IP-based studio types

| No | Business Element | Animation Studio | |
|----|-----------------------------|---|---|
| | | Service Based | IP Based |
| 1 | Output Produced | <p>The output produced is animation products for clients' needs (which can be in the form of advertisements, explainer videos, or standalone animations).</p> <p>Animation production process takes approximately 1 month (or as per the client's deadline).</p> <p>Research process takes about 1 month (adjusted to client's requirements).</p> | <p>The output produced is IP-based character content, whether 2D or 3D (in the form of series or films).</p> <p>Animation production process takes approximately 1 year for one season (series).</p> <p>Research process takes about 1 year to 6 years (involving story background, storyline, and character development for the IP).</p> |
| 2 | Revenue and Operating Costs | Revenue comes from the sale of animation production services. | Revenue comes from the sale of licenses, competitions, awards, and merchandising. |
| 3 | Capital Requirement | Does not require significant capital (depends on the level of complexity). | Requires substantial capital (approximately IDR 3 billion for one season). |
| 4 | Challenges Faced | Difficulty in managing Human Resources (animators). | Difficulty in securing funding. |

In 2011, in Cimahi, there were animation companies that focused on service-based work as well as the creation of Intellectual Property (IP) content, which became their distinctive feature. Some of these companies included Gru, Ayena, Kaaba, Laskarcima, Screamtuner, Lotus Design, Qiva Project, Qima Digital, Inharmonics, and Helpy. However, by the year 2018, only three companies had survived, namely Ayena, Nusaedu, and Gru (Cimahi Department of Trade and Industry, 2018).

Ayena Studio is a company that primarily focuses on animation services. Ayena Studio originated from the CCA community in 2011 (Ayena Studio, 2021). One of its significant works is the IP titled "Super Neli." Funding for the production and development of the Super Neli IP was obtained from working on animation service-based projects and engaging in "barter value" arrangements with universities. This allowed them to finance the production and development of the "Super Neli" IP. Along the way, Ayena Studio faced a shortage of funds to continue developing Super Neli and considered closing its business. However, thanks to the persistence of Robby UI Pratama, the CEO of Ayena Studio (PT. Ayena Mandiri Sinema), in producing and developing their work, Super Neli eventually received numerous national and international awards. In 2020, the Super Neli IP has been broadcasted on the national TV channel "NET TV" (through IP licensing).

Nusaedu did not receive funding from investors; all operational costs were obtained from

education and training services in animation (service-based) and collaborations with various parties. Nusaedu collaborated with CCA Academy, a company specializing in enhancing human resources' skills, particularly in IT and Multimedia (Nusaedu Digital Creative School, 2021). Nusaedu's primary business activities are service-based, offering education and training in animation. Additionally, Nusaedu also creates IP products such as "Laskar Cima," including character mascots like the Asian Para Games 2018 mascot and the *Pekan Olahraga Nasional* (PON)¹ Papua XX mascot. All funds used for Nusaedu's business operations are self-funded and derived from animation service project work and the sale of mascot character IP licenses. Irvan SP, the owner of Nusaedu, believes that Nusaedu doesn't need investors and is more interested in running service-based business activities because they are more profitable and do not require significant capital or lengthy timelines.

Gru Picture is one of the startup tenants resulting from Business Incubation at Cimahi Technopark, which gave birth to a virtual reality creation called "Kaaba Experience" (Kaaba Virtual Experience, 2021). Gru Pictures is one of the startups born from Business Incubation in Cimahi through Cimahi Technopark. Gru Pictures collaborates with several Umroh and Hajj travel agencies to offer services and opportunities for people who cannot visit Masjidil Haram, allowing them to enjoy the atmosphere of Masjidil Haram and perform Tawaf without the limitation of distance, virtually. Gru Pictures is legally based in Cimahi, but its studio operations are in Bandung. Gru obtained three rounds of investment funding, with each of its IP products becoming a separate company.

Chiu & Lin (2012), considers that industrial development can be seen from four environmental factors (The Diamond Theory): 1) production factors, 2) demand conditions, 3) related and supporting industries, and 4) corporate strategy. In addition, opportunities and supporting governments are important in an industry. Production factors can be seen from the production performance in a certain industry competition such as human factors, natural factors, knowledge factors, capital factors, and other basic production conditions. The scope of the animation industry basically includes capital, talent, and technology; capital belongs to the financial factor, talent is the human factor, and technology is in the knowledge factor, which is the foundation of sustainable development for this industry. Funding or capital is the main driving force to support the development of the animation industry.

As a creative industry with high investment, the animation industry requires enormous financial support in terms of creation, distribution, and development of derivatives. The financial situation of each link will affect the operation of the entire industry chain. The investment demand of the animation sector is very high with a time-consuming capital recovery period, so few companies can make corresponding investments (Huang, 2016). Limited capital investment causes many animation companies to stop before entering the marketing and development stage of their product derivatives. It is therefore imperative to establish a capital investment guarantee system and set up a professional financing guarantee institution for the animation industry. In addition, efforts should be made to expand capital investment channels, with government support as the main part, private capital as an additional part (Kamarudin & Sajilan, 2013), and the introduction of foreign capital support. On this basis, it is necessary to carry out co-financing in the form of the entire industry chain to improve the efficiency of capital investment.

Human resources are also a key factor in the animation industry that is assessed by the skill and creativity of an animator in producing animation (Westcott, 2011; Yoon & Malecki, 2009). Therefore, collaboration between educational institutions and industry is necessary to encourage innovation. The animation industry is an industry that requires qualified technology to produce quality of work. Technology provides the means and ways to realize animation works. Meanwhile, technological advances play a supporting role in the development of the animation industry (Ma, 2016). The development of technology has driven the growth of the animation industry (Yoon & Malecki, 2009). The animation industry is a technology-intensive industry. Technology is used as a provider of means and ways to realize quality animation works. Technological advances play a supporting role in the development of the animation industry. Demand conditions are the market demand for products provided by the animation industry and are the main driver of industry development as well as the goal that affects the sustainable development of the animation industry. Related supporting industries are upstream and downstream industries in the animation industry chain, and improving the animation industry chain can effectively promote the sustainable development of the animation industry. Corporate strategy refers to the organization, establishment, and management of companies in the industry. Healthy competition and mutually beneficial cooperation among companies in the industry. In addition to Porter's four industry development factors (Butt et al., 2019), the government and opportunities coming from outside the industry have a crucial role in the sustainable development of the industry. The development opportunities of the animation industry will change with the changes in government policies. Macro controls from the government can encourage the marketization process of the animation industry. The government can also provide a social environment for the sustainable development of industry. Therefore, these two factors complement each other.

3.0 Methodology

The research begins by leveraging secondary data sources to understand the background and context of the animation industry in Cimahi, particularly in the aftermath of the Baros International Animation Festival (BIAF). These secondary data sources encompass several key aspects. First, Local Regulations (Perda) to comprehend the regulatory framework within which the animation industry operates in Cimahi, we review local regulations (Perda). Understanding the legal and policy landscape is crucial, as it can have a significant impact on investment opportunities and industry growth (Li et al., 2020). Second, Related Reports, we also examine existing reports and studies focused on the animation industry in Indonesia and Cimahi. These reports may provide valuable insights into the challenges, opportunities, and trends within the animation sector (Novani et al., 2023). Primary data collection is a critical component of this research, involving qualitative methods to gain a deeper understanding of the issues surrounding the lack of animation industry investment. This primary data collection process involves the following steps: conducting in-depth interviews with key stakeholders involved in the global, national, and local animation industry in Cimahi. These stakeholders may include animation studio owners, animators, government officials, investors, and festival organizers. In-depth interviews allow for open-ended discussions, enabling researchers to probe into the root causes of the investment challenges. In addition to one-on-one interviews, focus group discussions are conducted. These group sessions bring together stakeholders from various segments of the animation industry to encourage dialogue and the sharing of diverse perspectives. Focus groups facilitate the exploration of common challenges and potential collaborative solutions (Anthony et al., 2020)

After gathering primary data, researchers meticulously analyze and synthesize the information. The qualitative data analysis process typically involves coding and clustering, we categorize the responses and identify recurring themes or patterns (Hays & McKibben, 2021). For instance, themes related to regulatory barriers, funding challenges, or talent retention issues may emerge. Secondly, data categorization involves organizing information into meaningful categories, which facilitates the identification of connections between various stakeholder perspectives. Lastly, in thematic analysis, researchers delve into the themes that emerge from the data to gain a comprehensive understanding of the issues at hand (Ranney et al., 2015). Based on the analysis and synthesis of both secondary and primary data, the research aims to draw meaningful conclusions. These conclusions serve as the foundation for design recommendations that address the challenges faced by the animation industry in Cimahi, with a specific focus on attracting investments. These recommendations could encompass various aspects, such as policy reforms, industry collaborations, talent development initiatives, and improvements to the BIAF event to make it more investment friendly. Ultimately, the research endeavors to provide actionable insights that can guide stakeholders in revitalizing the animation industry in Cimahi and positioning it as an attractive destination for animation investments.

4.0 Results and Discussion

The period from 2015 to 2020 marked a transformative era for the animation industry in Indonesia. During these five years, 120 Indonesian animation studios embarked on a remarkable journey of growth and development, both in terms of creativity and economic prosperity. This pivotal time frame witnessed a surge in demand for animated content, both domestically and internationally, leading to substantial increases in the income of these studios. Through a blend of innovation, talent, and strategic partnerships, these animation studios managed to carve out a substantial presence in the global animation landscape, making significant strides in their income levels. During the period from 2015 to 2020, the animation industry in Indonesia has grown by 153%, with an average annual increase of 26%. In the third quarter of 2020, the Indonesian animation industry recorded a gross revenue of 510.55 billion Indonesian Rupiah (Asosiasi Industri Animasi Indonesia, 2020). The revenue in the Indonesian animation industry during that period likely consisted of several main sources of income such as Domestic Animation Service Revenue, Export Animation Service Revenue, Animation Intellectual Property (IP) Revenue and Other Intellectual Property (IP) Revenue.

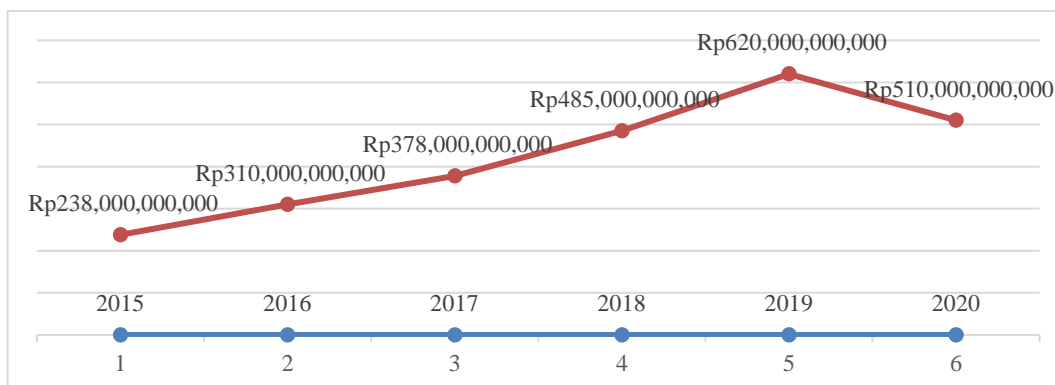


Figure 2. Growth of Income of 120 Indonesian Animation Studios from 2015 to 2020

Source: AINAKI Animation Report 2020

4.1 IP-Based VS. Service-Based Animation Studios

According to the AINAKI Animation Report (2020), it became evident that the dynamics within the Indonesian animation industry were evolving during the period spanning from 2016 to 2020. Notably, the report highlighted a substantial divergence in the growth trajectories between service-based animation studios and IP-based studios. Service-based studios emerged as clear frontrunners, demonstrating more robust growth in terms of income when compared to their IP-based counterparts.

The report attributed this trend to several factors. One crucial element was the escalating demand for animation projects, particularly in 2022, which continued to gain momentum. This upswing was particularly pronounced in the realm of service-based animations. The rationale behind this surge in demand stemmed from the pragmatic challenges and constraints surrounding live shooting, notably for explanatory videos and advertising materials. In light of the ongoing global circumstances and the necessity for virtual alternatives, animation provided a versatile and efficient solution, further fueling the demand for service-based studios. Conversely, IP-based animation studios faced a different set of challenges and preferences. The AINAKI Animation Report indicated that IP-based studios were less favored during this period, primarily due to several distinctive characteristics of their operations. These studios typically required significant capital investments, with production cycles extending over a relatively protracted period, typically ranging from 3 to 5 years. This long gestation period meant that the returns on investment were often delayed, dissuading some investors. In contrast, service-based studios offered a more immediate and agile approach to animation production, with project turnarounds averaging approximately one year. Furthermore, these studios could readily finance their operations through client transactions, which facilitated their growth and responsiveness to market demands. Consequently, this divergence in production speed, capital requirements, and adaptability to evolving market dynamics played a pivotal role in shaping the income growth trends observed in the Indonesian animation industry during this period.

Table 2. Comparison of the Contribution of Service and IP to the Revenue of Animation Studios in Indonesia

| Year | Service Based | IP Based |
|------|---------------|----------|
| 2015 | 86% | 14% |
| 2016 | 84% | 16% |
| 2017 | 79% | 21% |
| 2018 | 81% | 19% |
| 2019 | 76% | 24% |
| 2020 | 79% | 21% |

Source: AINAKI Animation Report 2020

The year 2022 witnessed an unprecedented surge in demand for animation production services, particularly in the service-based animation studios sector. Throughout this period, these studios found themselves inundated with a myriad of requests, ranging from captivating crafting advertisements and informative explainer videos to orchestrating extensive video campaigns.

These requests emanated not only from corporate clients but also from advertising agencies, signaling a broad and diverse client base. Furthermore, service-based animation studios discovered an additional source of business in the form of overflow projects from larger animation studios. These collaborations, although often encompassing smaller scopes, such as producing a limited number of episodes, provided a steady stream of work and contributed to their sustained growth. Freelance animators, too, experienced a comparable uptick in demand, offering them the flexibility to work remotely and accommodating clients hailing from both domestic and international locations.

"During the pandemic, there has been an increase in animation orders because clients need online visualizations of various things." - Head of Production at Mocca Studio Malang.

The impact of the COVID-19 pandemic played a pivotal role in fueling this surge in animation orders. As highlighted by the Head of Production at Mocca Studio Malang, the pandemic prompted an increased need for online visualizations, and animation emerged as a preferred medium for conveying various concepts and ideas in the virtual realm.

"From a marketing perspective, animation as a marketing tool has gained a lot of popularity. We have received numerous projects from various industries. The business prospects are very promising." - Director of PT. Vaganza Solusi Internasional.

From a marketing perspective, animation emerged as a powerful and versatile tool, gaining substantial popularity. The Director of PT. Vaganza Solusi Internasional emphasized that their company had been the recipient of numerous projects spanning a wide array of industries. This surge in demand not only underscores the resilience of the animation industry but also paints a promising picture of its future business prospects. The animation industry, particularly in the realm of service-based animation production, experienced a remarkable upswing in 2022, driven by an array of factors, including the evolving needs of clients in response to the pandemic and the expanding recognition of animation as a potent marketing asset.

In the year 2022, a notable shift was observed within the animation industry as animation studios demonstrated a greater demand for project assignments as opposed to financial support for the development of their Intellectual Property (IP). This shift reflected a strategic pivot in the priorities and preferences of animation studios during this period.

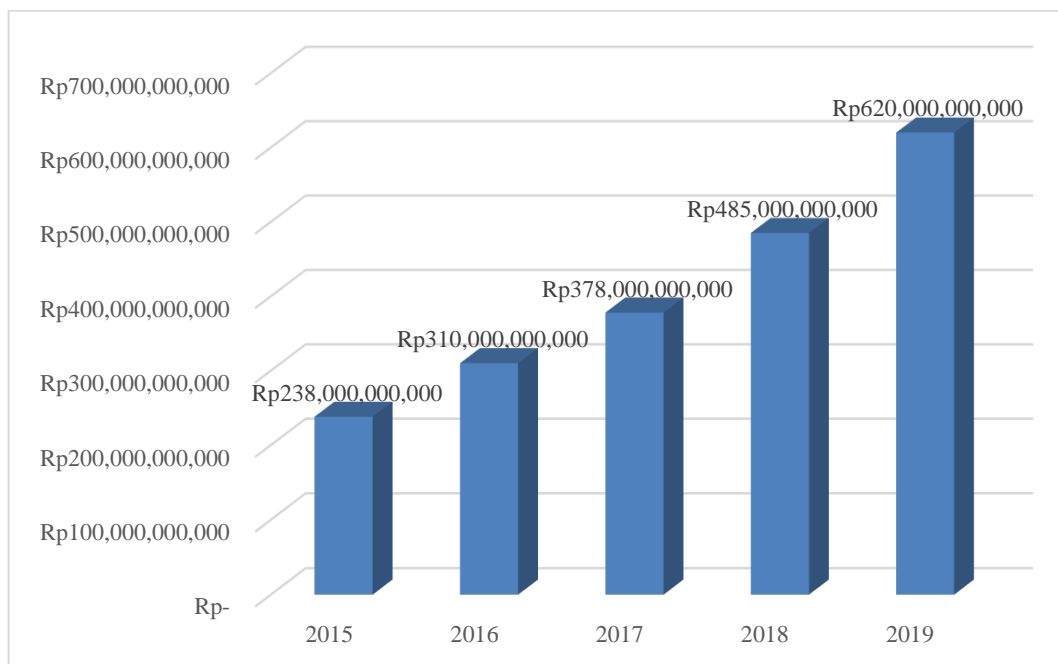


Figure 3. Results of a survey of 120 local studios regarding actions to be taken during the COVID-19 pandemic

Source: AINAKI Animation Report 2020

Service-based animation studios often have a business model that does not necessarily require external investors because they can fund their initial capital and operational costs through the income generated from providing animation production services. This self-sustaining approach is one of the advantages of service-based studios and is often referred to as a "bootstrapping" model.

"At Mocca, we operate without the involvement of investors. What's important is having channels and securing projects from clients." - Head of Production at Mocca Studio Malang.

"We have no intention of seeking investors. Our animation projects don't require substantial funds, and we can finance our operations through projects." - Director of PT. Vaganza Solusi Internasional.

The statements from the Head of Production at Mocca Studio Malang and the Director of PT. Vaganza Solusi Internasional underscore the self-sufficient nature of service-based animation studios in Indonesia. These insights from industry professionals align with the prevailing trend in the animation sector, where many studios prioritize securing projects and clients as the primary means of financing their operations, rather than seeking external investors. Both studios emphasize their ability to operate independently without relying on external investors. They underline the importance of generating income through projects to sustain their day-to-day operations. The studios prioritize financing their operations through the revenue generated from animation projects. This approach allows them to remain agile and responsive to market demands while maintaining control over their creative endeavors. The nature of service-based animation projects typically involves lower upfront capital requirements compared to IP-based ventures. This lower financial burden makes it feasible for studios to bootstrap their operations. Building and

maintaining strong client relationships are crucial for these studios. Repeat business and word-of-mouth referrals from satisfied clients contribute to their ongoing success. By avoiding external investors, these studios can pivot quickly to meet evolving industry trends and client needs. They can allocate resources as needed and take on projects that align with their expertise.

The preference among studio owners for engaging in animation product production services over creating IP-based products is clearly influenced by practical considerations. The substantial capital requirements and extended timeframes associated with developing IP-based products are significant factors that drive this inclination.

"If you're making an animated film, it takes a long time; in just one month, maybe you'll only have one minute completed." - Head of Production at Mocca Studio Malang.

"The process for Pixar's animated film 'Inside Out' took over six years. In Indonesia, we're still very constrained by budget, research, production schedules, and time, so it's not as solid." - Character Generic (CG) Animator, Marza Animation Planet Inc, Tokyo, Japan.

The challenges faced by IP-based character animation studios in Indonesia are further illuminated by the limited understanding and interest in animation products, particularly Intellectual Property (IP), among local investors and clients. Consequently, there is limited interest from investors in IP-based character animation studios. IP-based character investments in Indonesia are still dominated by major distributors like Netflix, Viu, and Disney+. Local distributors often offer lower prices compared to foreign counterparts, which is why animation studios and freelancers prefer getting clients from abroad. Additionally, local investors typically desire a quick production process and a rapid return on investment, while creating IP-based animations requires a significant amount of time and investment.

"Many local investors still do not understand the process of creating an animation product; they want it to be completed quickly and yield a quick return on investment." - CEO of PT. Ayena Mandiri Sinema

The fact that local animation IPs have not yet gained prominence in their own country is evident. Data from previous research indicates that in 2018, only 19.6% of local animation titles were broadcast on seven national television channels in Indonesia, consisting of 9 animated series. The remaining 80.4% (37 titles) were imported animation works. This means that throughout 2018, Indonesian children's animation audiences were predominantly exposed to cultural communication and ideologies from foreign sources through animated content. These figures do not include animations shown in cinemas and on paid television channels such as Disney Channel, Kids TV, Nick TV, and Cartoon Network, which continuously broadcast foreign animated products 24/7. However, the business prospects for IP-based animation are very promising.

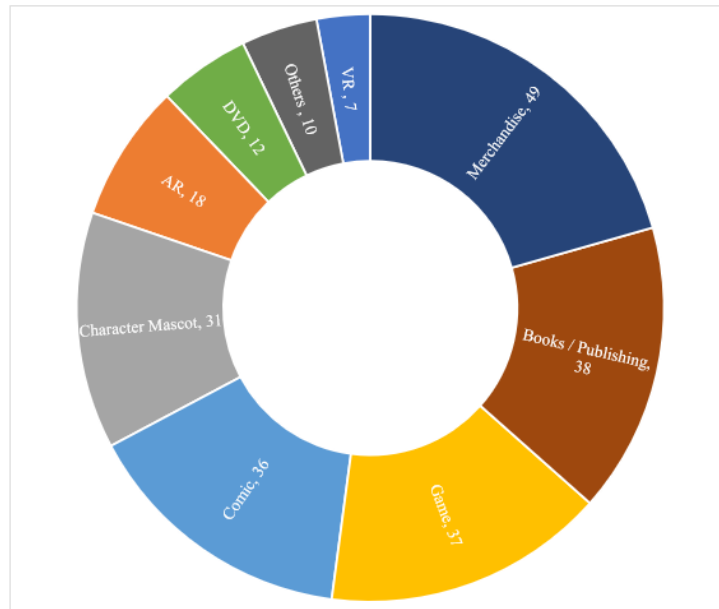


Figure 4. Derivative products from Indonesian animation studios' IPs

Source: AINAKI Animation Report 2020

"The benefits of IP are immense, from licensing, merchandising, broadcasting rights, to Video on Demand (VOD)." - CEO of PT. Ayena Mandiri Sinema.

"The economic potential of IP is extraordinary; it's not just about producing animations." - Owner of Nusa Edu Digital Creative School.

4.2 Human Resources in the Animation Industry in Indonesia

Regarding human resources, the animation industry in Indonesia is primarily composed of animation service workers who are employed in relatively small studios. These studios tend to have a limited number of employees, contributing to the prevalence of generalists who possess multiple skills related to animation services. This multi-faceted skill set allows them to handle various aspects of animation production. While there is a significant number of animation service workers, there remains a shortage of specialists within the industry. This indicates that many workers are versatile and capable of performing various tasks, but there are relatively few individuals who specialize in specific areas of animation. In 2020, data from Ainaki revealed that nearly 2/5 of the total 5,771 workers in the animation industry were freelance workers. This sizable freelance workforce underlines the prevalence of project-based work and further supports the industry's focus on animation services.

Freelancers often contribute their expertise to various studios and projects, emphasizing the flexible and project-driven nature of the industry (Asosiasi Industri Animasi Indonesia, 2020). Most animation workers in Indonesia have received their education from animation or multimedia vocational schools. This includes both bachelor's and diploma graduates, indicating that there is a structured educational pathway to develop talent for the animation industry. These educational institutions likely play a vital role in nurturing the country's animation talent pool. The animation

industry in Indonesia is characterized by a workforce that is adaptable and well-versed in animation services, with a strong emphasis on multi-skilled employees. The prevalence of freelance workers and the educational background of animation workers suggest that the industry is focused on providing animation services and that there is room for further specialization and talent development in the coming years.

4.3 Investment in the Animation Industry in Indonesia

The presence of foreign investments in the Indonesian animation industry has contributed to the establishment of service-based animation studios with a global reach. Infinite Studios is a service-based animation studio that resulted from an investment from Singapore, it operates in both Batam, Indonesia, and Singapore, indicating its regional presence. Infinite Studios boasts an impressive client list, which includes renowned names such as Nickelodeon and Disney, showcasing its capacity to collaborate with major international players in the animation industry. With its strategic locations and high-profile clients, Infinite Studios has likely played a pivotal role in bringing international animation projects to Indonesia, contributing to the growth and recognition of the local animation sector (Infinite Studios, 2021). Brown Bag is another service-based animation studio that has benefited from foreign investment, originating from Ireland. It is situated in Bali, Indonesia, which has become an attractive destination for animation studios due to its creative environment and skilled workforce. Brown Bag has established itself as a reputable studio with clients from Nickelodeon and Netflix, showcasing its ability to deliver content to global streaming platforms and networks. The presence of Brown Bag in Indonesia reflects the international collaboration and investment that can boost the local animation industry while also providing employment opportunities and creative partnerships (Brown Bag Films, 2021). These examples demonstrate how foreign investments have facilitated the growth of service-based animation studios in Indonesia. Such investments bring expertise, resources, and access to international markets, enabling local studios to engage with global clients and contribute to the country's creative economy.

The support from domestic investors, including grants and Corporate Social Responsibility (CSR) initiatives, has played a significant role in fostering the growth of service-based animation studios in Indonesia. The example of Raden Umar Said (RUS) Animation Studio in Kudus, Central Java. RUS Animation Studio receives financial support from the Djarum Foundation, a CSR initiative, in collaboration with Autodesk (a software company) and SMBC (a banking institution). This collaboration underscores the importance of partnerships between various sectors in advancing the animation industry. RUS Animation Studio's approach goes beyond just being a studio; it includes vocational animation schools. This educational component is crucial for nurturing local talent and building a skilled workforce in the animation sector. The mention of RUS Animation Studio being "internationally recognized" suggests that it has gained visibility and credibility on a global scale, which is a testament to its capabilities in providing animation services. The studio's primary focus on service-based animation aligns with the broader trend in the Indonesian animation industry, where providing animation production services has been a prominent business model (RUS Animation Studio, 2021).

Visinema Pictures, founded by Angga Dwimas Sasongko in 2008, has evolved into a prominent player in the Indonesian creative industry. The company's journey, as you've described, reflects the broader trends in the animation and entertainment sector in Indonesia. Visinema Pictures initially began by working on advertisements and music videos, showcasing its versatility in the

creative field. This diversification allowed the company to establish its presence and build a solid foundation. The company's strategic expansion into IP-based animation studios aligns with the growing recognition of the animation sector's potential. By investing in animation studios, Visinema Pictures taps into the development and monetization of original intellectual properties. Operating an online cinema platform demonstrates Visinema Pictures' adaptability to changing consumer preferences and digital trends. Such platforms provide a channel for content distribution and audience engagement, expanding the company's reach. The observation that most investments in the Indonesian animation industry have been directed toward large-scale service-based animation studios underscores the industry's focus on meeting immediate market demands and securing project-based income. IP-based projects often require longer development cycles and substantial capital investments, making them a strategic choice for established studios or larger investors (Visinema, 2021).

The establishment of the Akatara Forum by the Ministry of Tourism and Creative Economy (Kemenparekraf) represents a proactive initiative to promote investment in the field of Intellectual Property (IP)-based animation and filmmaking in Indonesia. Akatara serves as a platform for connecting film industry professionals, including filmmakers, with potential investors. This initiative acknowledges the role of investment in fueling the growth of the animation and film sector. One of the primary goals of Akatara is to facilitate the process of securing funding from investors for various film projects. This includes projects across different categories, with a specific focus on animation. By creating opportunities for filmmakers to engage with investors, Akatara aims to bridge the financing gap for creative projects. Akatara seeks to encourage a shift in how films are perceived – not just as artistic endeavors but also as valuable assets for investment. This change in perception can attract more investors to the industry. The initiative involves a structured application process, with registration for filmmakers to submit funding proposals taking place during a designated period. This process allows for the screening and selection of qualified participants. Qualified participants from Akatara could engage in pitching forums with investors. These forums serve as a platform for presenting film projects and discussing potential investment opportunities. Akatara encompasses a wide range of film genres, including short fiction films, feature-length fiction films, short documentaries, feature-length documentaries, animation, and series. This diversity reflects the inclusive approach to supporting various forms of creative storytelling. Akatara plays a pivotal role in facilitating investments in the Indonesian animation and film industry. By fostering connections between industry professionals and investors, providing a structured application process, and promoting films as investment assets, Akatara contributes to the growth and sustainability of creative projects, including IP-based animation, within the country's creative economy (Yefri, 2021).

4.4 Investment Realization in the Animation Industry in Cimahi

On the contrary, the impact of BIAF initiated by DPMPTSP has not met the anticipated level of attracting investments within the Indonesian animation industry. BIAF seems to have primarily focused on facilitating transactions within the animation industry. While these transactions involved interactions between investors or clients and animation industry professionals, they appear to have been more transactional in nature rather than resulting in long-term investments. The mention of many transactions occurring behind the scenes during and after BIAF suggests that there may have been significant networking and negotiation activities happening off the main event stage. This could indicate that deal-making in the animation industry may require additional negotiation time and effort. The inclusion of business matching sessions as part of BIAF's activities

is a positive step in connecting potential investors or clients with animation industry stakeholders. However, the outcome appears to have leaned more toward immediate transaction deals rather than long-term investment commitments. The range of transaction deals that occurred, including small to large projects, indicates that BIAF did facilitate a diverse set of interactions within the animation sector. These deals may involve various aspects of animation production, from content creation to distribution. It's worth noting that while BIAF may not have immediately led to substantial investments, facilitating transaction deals and connections between industry professionals and potential investors can still be valuable. These transactions can pave the way for future collaborations and partnerships, which may eventually lead to more significant investments in the Indonesian animation industry. The animation industry often involves complex negotiations and long lead times, making it important to consider the longer-term impact of events like BIAF in the context of the industry's growth and development.

"The impact of BIAF is the occurrence of business transactions, not investments." - Head of the Cooperative, Micro, Small, and Medium-sized Enterprises Division at the Cimahi Department of Trade and Industry (Disdagkoperin).

"During BIAF, there may not be immediate deals with investors; new investors may come a few months later. But there is no data or record of it." - Head of the Economic Planning Sub-Division at the Cimahi Development Planning Agency (Bappeda).

"Sometimes, we end up making deals after BIAF, at cafes, in canteens, not during BIAF itself." - Board Member and Secretary of CCA (Cimahi Creative Association) from 2014 to 2019.

Furthermore, the lack of preparedness and infrastructure to receive and track incoming investments in the aftermath of the BIAF and the associated challenges are indicative of certain issues within the animation industry in Cimahi. The absence of a well-defined mechanism or process flow for tracking investments post-BIAF suggests a gap in the infrastructure and processes required to monitor and measure the impact of the festival on the animation industry. This lack of tracking makes it difficult to assess the actual investments and their outcomes accurately.

"The government asked us to gather data but didn't provide a quantitative format for reporting the realization of investments in the animation industry." - Secretary-General of CCA (Cimahi Creative Association) from 2014 to 2019.

The statement about a lack of investment acceptance mechanisms for the animation industry in Cimahi suggests that there may not have been clear protocols or avenues for animation studios to formally accept investments or integrate them into their operations. This could potentially hinder the seamless flow of investment funds into the sector. The absence of surveys or data collection efforts related to investment realization in animation studios after BIAF implies that there was no systematic approach to gathering data on the actual outcomes of the festival in terms of investment attraction and utilization. Without such data, it becomes challenging to evaluate the festival's effectiveness. The challenges highlighted underscore the importance of establishing robust investment infrastructure and processes within the animation industry. This includes not only attracting investments but also monitoring, tracking, and reporting on their impact. To address these issues, collaboration between the Cimahi Government, animation industry players, and relevant institutions is crucial. Developing standardized processes for investment acceptance, tracking, and data collection can help improve the overall investment climate.

The challenges faced by animation industry players in attracting investments through the pitching process, along with limitations in assets and human resource capabilities, shed light on the complexities of securing funding in the industry.

"Pitch bible is, in fact, the main pitching material. It turns out that the majority don't even understand basic business knowledge, which is still a challenge for Cimahi. That's why we organized additional events at UMN (University Multimedia Nusantara) with David Kwok, non-stop for 3 days." - Management and Secretary of CCA

The animation industry players' lack of understanding of the pitching process was a significant hurdle. Pitching is a crucial step in attracting investors, and having a well-prepared pitch bible is essential for presenting projects effectively. The survey's findings, which revealed that only a small fraction of studios had a pitch bible, indicate that many industry players were unprepared for this aspect of attracting investment. Recognizing the need for education and preparation, efforts were made to provide training specifically for pitching during BIAF 2016. This training aimed to equip animation studios with the skills and knowledge required to create compelling pitch materials and convey the value of their projects to potential investors.

"Chan Parwez² came to BIAF and offered investment to work on IP-based projects with animation studios in Cimahi, but no studio quickly seized that opportunity." - Head of UPTD Cimahi Technopark

While addressing the lack of understanding of pitching was a step in the right direction, the challenges faced by animation studios extended beyond pitching. Insufficient human resources and assets for undertaking large-scale animation projects presented additional barriers to realizing investments. The mention of limitations in human resource capabilities and assets suggests that studios may have struggled with the capacity to execute projects that attract significant investments. Large-scale animation projects often require skilled teams, substantial resources, and extended production timelines.

The challenges faced by animation industry players in Cimahi in 2016 highlighted the need for comprehensive support and capacity-building efforts. While addressing the pitching process was a step forward, overcoming resource constraints and enhancing human resource capabilities are essential for studios to undertake large-scale animation projects and attract investments successfully. This underscores the importance of industry-wide education and collaboration to strengthen the animation ecosystem in Indonesia.

The lack of understanding among investors regarding the animation production process, particularly for Intellectual Property (IP)-based projects, represents a common challenge in the animation industry and creative sectors more broadly.

"Investors sometimes lack knowledge about the production process of animation projects. Some of them want to quickly recover their investment. There should be standardized mechanisms for financing or purchasing IP licenses that do not disadvantage the owners of the creative industry."
- CEO of PT. Ayena Mandiri Sinema

Animation, especially for IP-based projects, involves a complex and often lengthy production

process that may not be immediately familiar to investors who are more accustomed to traditional investment models. This can include stages such as concept development, character design, storyboarding, animation production, post-production, and distribution. To attract investments for IP-based animation projects, it's essential to educate investors about the unique aspects of the animation industry, including the extended production timelines and the creative and technical skills required. Providing investors with a clear understanding of the creative and commercial potential of animation can help bridge this knowledge gap. Building collaborative partnerships between animation professionals, studios, and potential investors can also be beneficial. Investors who work closely with experienced animation teams are more likely to gain insights into the production process and the potential for long-term value creation. Educating investors, showcasing investment opportunities, and promoting the value of animation IP can help bridge the knowledge gap and attract the necessary funding for the industry to thrive.

"The main targets of BIAF have mostly been achieved, but in terms of investment, it hasn't happened yet. Many deals are limited to business transactions. But when reported to the leadership, it's not accepted because the indicator is not transactions but investments." - Head of the Department of Cooperatives, Micro, Small, and Medium Enterprises at the Cimahi Trade and Industry Office

"BIAF has successfully introduced Cimahi as an Animation City. The City Government allocated a significant budget from the beginning of BIAF until 2018, but the City Council still questions its impact." - Head of the Sub-Division of Economic Planning at the Cimahi Planning and Development Agency

BIAF has achieved certain objectives, such as introducing Cimahi as an Animation City and raising awareness about the animation industry. It has also served as a platform for business transactions. However, the primary goal of attracting investments has not been realized to the extent desired. There is a discrepancy between the indicators used to measure BIAF's success. While business transactions have occurred, the leadership's focus is on attracting investments. This discrepancy has led to questions regarding the festival's impact. The City Government allocated a significant budget to support BIAF from its inception until 2018. However, concerns have been raised, particularly by the City Council, about the festival's overall impact, likely in terms of economic outcomes and job creation. Despite the challenges, the Department of Investment and One Stop Integrated Services (DPMPTSP) plans to organize BIAF again in 2022. The goal for the upcoming event is to adjust the format to place a greater emphasis on increasing investment realization, which, in turn, can lead to job creation in the animation industry. This may involve closer collaboration with investors, clearer metrics for measuring success, and enhanced documentation of outcomes to demonstrate the festival's impact more effectively. Such adjustments can help ensure that BIAF serves as a catalyst for economic growth and development in Cimahi's animation industry.

4.5 Ideal Recommendations for BIAF

1. Pre-Event Activities:

a. **Socialization:** Pre-event activities allow for the socialization of BIAF's objectives and goals among potential participants, investors, project owners, and sponsors. It creates awareness and generates interest in the event.

- b. Preparation Time: Giving participants time to prepare their best work is vital for the quality of submissions and pitches. It ensures that participants can showcase their projects effectively.
 - c. Networking: Activities like searching for potential investor collaborators and project owner collaborators foster networking opportunities, enabling participants to find suitable partners and investors for their projects.
2. Roadshows:
- a. Promotion and Publicity: Roadshows are instrumental in promoting and publicizing BIAF. They create buzz and attract participants, both locally and regionally, by explaining the submission mechanisms and awards.
 - b. Clarification: Roadshows help clarify the submission process, investment pitching, and project pitching, making it easier for potential participants to understand how to participate effectively.
 - c. Engagement: By conducting roadshows through seminars, campus visits, and webinars, BIAF engages with its target audience, including students, professionals, and potential investors.
3. Submission Process:
- a. Accessibility: Utilizing a website for submissions ensures that the process is accessible to a wide range of participants. It streamlines the submission of works, company profiles, and portfolios.
 - b. Curation: The curation process for investment calls, projects, and awards ensures that submissions are of high quality and align with the event's objectives. This helps maintain the event's reputation and standards.

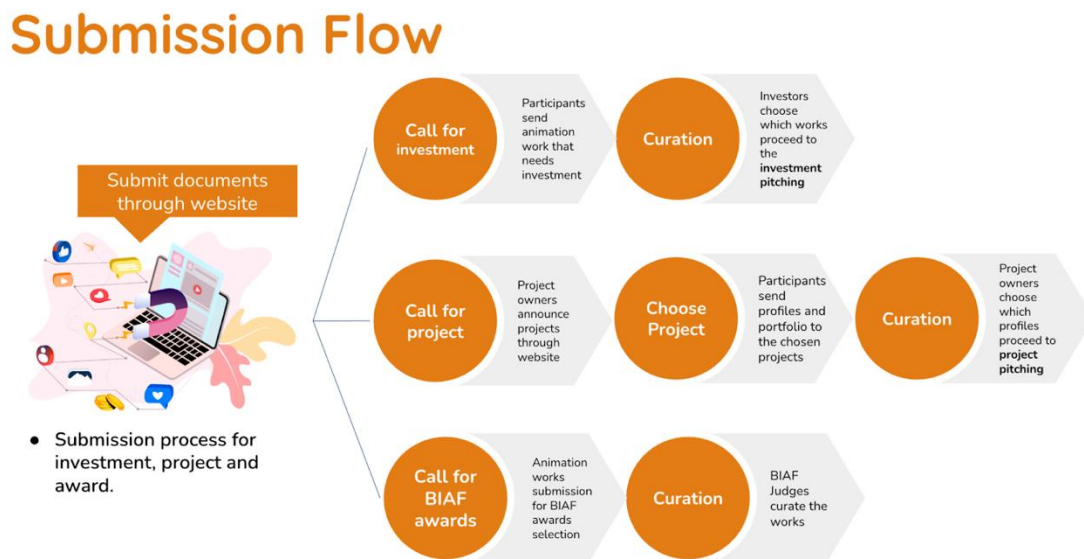


Figure 5. Submission Flow of Call for Investment, Project and BIAF Awards

4. Seminars & Workshops:

- a. Education: Seminars and workshops are valuable educational tools for participants, providing insights into various aspects of the animation industry. They offer practical knowledge and skills that can benefit both newcomers and established professionals.

- b. **Networking:** These sessions facilitate networking between investors and animation startups, fostering collaboration and knowledge exchange within the industry.
- c. **Connection:** These sessions serve as the core of BIAF, connecting participants with investors and project owners. They create opportunities for potential collaborations and investments, aligning with the event's goal of attracting investments and fostering job creation.
- d. **Selection:** The pitching process involves judges who evaluate and select the most promising projects, ensuring that the best opportunities are recognized.

5. Awarding Night:

Recognition: The Awarding Night is a crucial aspect of BIAF as it recognizes and celebrates the achievements of participants. It highlights outstanding works, best pitches, and collaborations through awards and ceremonial signings, fostering a sense of accomplishment and motivation among participants.

The various components of BIAF, including pre-event activities, roadshows, submissions, educational sessions, and pitching opportunities, contribute to the event's success in promoting the animation industry, attracting investments, and creating a platform for collaboration and growth within the sector.

4.6 Recommendations with a limited budget, but still able to attract investment, with a BIAF format

1. **Online Format using interactive online platform (e.g Gather Town):**
 - a. **Enhance Engagement:** To provide a dynamic online platform that encourages active participation, networking, and collaboration among attendees, replicating the interactive experience of physical events.
 - b. **Cost-Efficiency:** To reduce event costs by eliminating the need for physical venues and related logistics while maintaining the quality and effectiveness of BIAF.
2. **Pre-Event Activities:**
 - a. **Stakeholder Preparation:** To ensure that all relevant parties, including IP-based studios, investors, and departments, are well-prepared and aligned with the investment schemes and opportunities before BIAF.
 - b. **Effective Collaboration:** To facilitate cooperation and deal-making among departments, distributor/investor, and IP-based studios, ensuring smooth coordination and showcasing BIAF award winners on the distributor/investor's platform.
3. **Clear Workflow for Investment:**
 - a. **Transparency:** To establish a transparent investment process that enables investors to understand the potential opportunities and provides clarity for studios and departments.
 - b. **Investment Readiness:** To prepare IP-based studios in Cimahi and vocational schools (SMK) for collaboration with investors by ensuring they meet specific criteria and possess well-managed studio management.
4. **Roadshow:**
 - a. **Awareness and Promotion:** To create awareness about BIAF and attract potential participants, particularly among students and educational institutions.
 - b. **Submission Facilitation:** To promote the submission process for service-based animation projects, encouraging participants to provide portfolios and Company Profiles for consideration.
5. **Seminars & Workshops:**

- a. Industry Insights: To offer valuable insights from industry experts, investors, and successful animators, empowering participants with the knowledge and understanding of the animation industry.
- b. Skill Enhancement: To provide practical skills and knowledge, such as NFT utilization and Metaverse exploration, that can help participants navigate new opportunities and trends in the animation field.
- 6. Workshops:
 - a. Effective Pitching: To equip participants with the skills required to create compelling pitch bibles, master storytelling techniques, and effectively communicate their business ideas during pitching sessions.
 - b. Professional Development: To facilitate practical sessions led by animation industry experts, fostering the development of skills necessary for successful pitching and project collaboration.
- 7. Project Pitching:
 - a. Collaboration Facilitation: To connect submitters and project owners for potential collaborations in animation production, promoting synergy and partnership within the industry.
 - b. Quality Selection: To ensure that project owners select the most suitable companies that align with the project's scope and budget, enhancing the likelihood of successful project execution.
- 8. BIAF Awards:
 - a. Recognition: To acknowledge and celebrate the achievements of participants by offering intangible prizes that can significantly boost their visibility and opportunities in the animation industry.
 - b. Incentivization: To incentivize participants to strive for excellence and pursue valuable opportunities such as featuring their works on a major distributor's platform or securing funding for their studios.

These detailed objectives ensure that each component of the adapted BIAF serves a specific purpose, contributing to the overall success of the event in attracting investments, promoting the animation industry, and providing valuable opportunities for participants, all within budget constraints.

Event Schedule

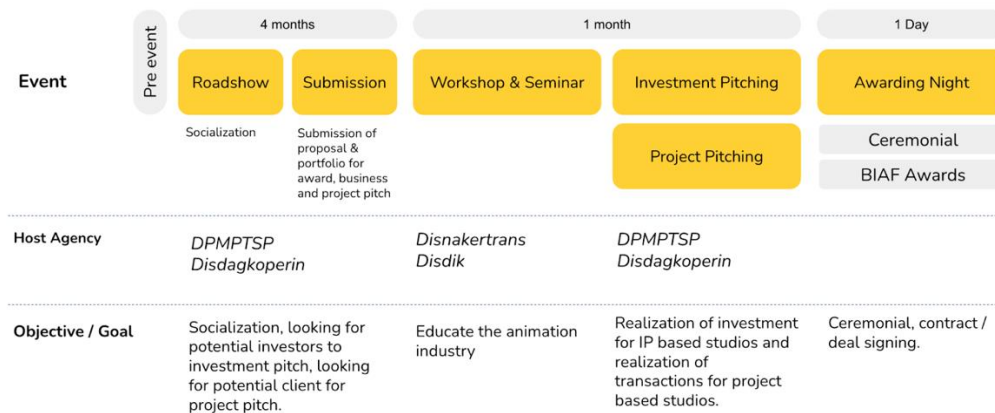


Figure 6. Event Schedule for Ideal BIAF

4.7 Recommendation with limited budget but still able to attract investment, outside the BIAF format

1. Crowdfunding Using Existing Platforms:
 - a. Project Diversification: Facilitate the diversification of animation projects in Cimahi by promoting crowdfunding as an alternative financing method.
 - b. Community Engagement: Raise awareness among the local community and organizations about crowdfunding opportunities for animation projects, encouraging their participation and support.
 - c. Financial Support: Assist animation studios in Cimahi in successfully raising funds for their projects through crowdfunding, enabling the realization of creative endeavors.
2. Crowdfunding Using a City-Owned Platform:
 - a. Platform Establishment: Create a dedicated crowdfunding platform owned by the Cimahi Government to facilitate local animation projects' funding needs.
 - b. Control and Customization: Provide animation studios with a controlled environment that allows for tailored crowdfunding campaigns while maintaining oversight of the investment process.
 - c. Empowering Local Studios: Empower local studios by connecting them with potential backers and investors, facilitating project financing, and contributing to the growth of Cimahi's animation industry.
3. Establishment of Service-Based Animation Studio:
 - a. Investment Promotion: Promote investments in the animation sector by proactively engaging with existing service-based animation studios outside Cimahi and major distributors.
 - b. Job Creation: Generate employment opportunities for local talent, particularly SMK graduates and animators, by attracting external studios to establish branches or collaborating with a major distributor to create a studio in Cimahi.
 - c. Economic Growth: Stimulate economic growth by attracting investments, expanding the local animation ecosystem, and positioning Cimahi as a thriving hub for service-based animation production.

Event Schedule

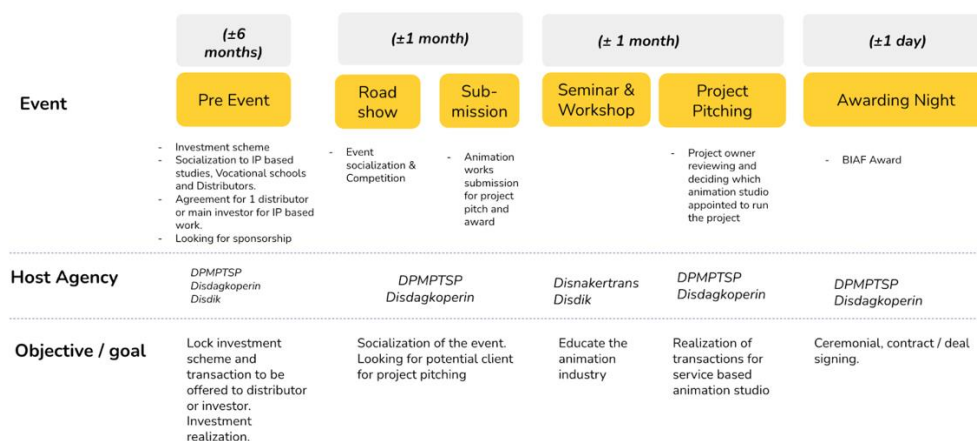


Figure 7. Event Schedule with limited budget, but still able to attract investment, with a BIAF format

This research has shed light on several strategic recommendations aimed at propelling the animation industry in Cimahi, Indonesia, towards sustainable growth and investment realization. It is evident that the city holds significant potential in both IP-based and service-based animation sectors. To harness this potential, a multi-faceted approach is essential. The establishment of a well-structured and transparent animation investment forum (BIAF) can play a pivotal role in attracting investments. By aligning BIAF with the city's objectives and optimizing its format, Cimahi can better track and document investment realizations. This approach will enhance transparency and encourage investors to actively engage in the local animation industry. Furthermore, embracing crowdfunding platforms, either through existing services like Kickstarter or via a dedicated platform curated by the Cimahi Government, offers a cost-effective way to fund animation projects. This strategy not only engages the community but also provides investment opportunities to support local studios and creators. Lastly, a guerrilla approach focused on attracting service-based animation studios to Cimahi, whether through branching collaborations or partnerships with major distributors, can facilitate investment realization and workforce absorption. This approach diversifies the industry's offerings and creates jobs for local talent. Collectively, these strategies present a comprehensive roadmap for Cimahi to establish itself as a thriving animation hub, bolstered by investments, innovation, and a skilled workforce. As the city forges ahead on this path, it can look forward to a dynamic animation ecosystem that contributes not only to its economic growth but also to the broader creative landscape of Indonesia.

It's important to acknowledge the limitations of this research, which primarily stem from constraints related to time, location, and available academic literature concerning the economic impact of the animation industry in the specific context of Cimahi, Indonesia. Firstly, the scope of this study was influenced by time constraints, which necessitated a focus on high-level recommendations rather than an in-depth exploration of the nuances of the local animation ecosystem. A more extensive and nuanced analysis would require a longer timeframe for data collection, including comprehensive interviews and surveys with industry stakeholders, local government officials, and investors. Secondly, the research is geographically bound to Cimahi, limiting the generalizability of the recommendations to other regions or countries. The dynamics and challenges of the animation industry can vary significantly between locales, and what works effectively in Cimahi may not be directly transferable elsewhere. Finally, the availability of academic literature specifically addressing the economic impact of the animation industry in Cimahi is limited. While there are extensive studies on the global animation industry and its economic contributions, the scarcity of localized data specific to Cimahi makes it challenging to draw precise quantitative conclusions about the city's economic potential. Despite these limitations, the recommendations presented in this research are grounded in a broader understanding of the animation industry's dynamics and best practices. They can serve as a starting point for further research, discussions, and policy development tailored to Cimahi's unique circumstances and, potentially, for other regions facing similar challenges and opportunities in the animation sector.

Future research in the field of developing investment strategies through the animation industry can benefit significantly from comparative studies with countries that have successfully harnessed the economic potential of their animation sectors. By conducting cross-country analyses, researchers can gain valuable insights into the factors and policies that contribute to success in attracting investments and fostering growth in animation-related businesses. Comparative studies can explore how countries such as South Korea, Japan, Canada, and the United States have implemented strategies to support their animation industries. These nations have not only achieved

significant economic contributions from animation but have also cultivated vibrant ecosystems of animation studios, talent pipelines, and investment opportunities. Researchers can investigate the role of government incentives, tax breaks, and subsidies in these countries and assess their effectiveness in attracting both local and foreign investments. Additionally, the examination of educational programs and initiatives aimed at nurturing a skilled animation workforce can provide insights into the importance of human capital development. Furthermore, future research can delve into the impact of international collaborations and co-productions on the growth of the animation industry. Comparative analyses can shed light on how partnerships with global studios and distribution networks have propelled the success of animation hubs in different regions. By comparing and contrasting these international experiences with the local context of Cimahi, researchers can identify transferable best practices and tailor investment strategies that align with the city's unique strengths and challenges in the animation sector. Such studies can provide a roadmap for Cimahi and other regions aspiring to capitalize on the economic potential of animation, ultimately fostering economic growth and job creation.

5.0 Acknowledgement

We extend our sincere gratitude to the Cimahi Government and the Department of Investment and One-Stop Integrated Services (DPMPTSP) of Cimahi for their invaluable support and collaboration throughout this endeavor. Their commitment to promoting and fostering the growth of the animation industry in Cimahi has been instrumental in our efforts. Their dedication to realizing investments and facilitating workforce absorption has paved the way for a more vibrant and prosperous animation sector in this city. Their vision, commitment, and unwavering support have significantly contributed to the success of our initiatives, and we look forward to continuing our partnership for the advancement of Cimahi's animation industry.

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