

Business Aspect of Intellectual Properties “Si Juki”

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Abstract. Si Juki is an example of a successful local Indonesian IP management. Starting from 2010 with a comic strip uploaded via social media, Facebook has developed into an IP that the Indonesian people love. Si Juki is also an animated feature film with the most significant number of viewers. This phenomenon, of course, has attracted more attention from the Indonesian people. In developing an IP, two essential aspects need to be considered by the IP maker: the creative element and the business aspect. Without thinking about the business aspect, IP is just an ordinary art that cannot survive in the industry. The Author, on this occasion, will examine the business aspects carried out by the Juki IP development team in Indonesia based on data available online based on business and marketing theories.

Keywords. Intellectual properties, Si Juki, Business Model Canvas

1. Introduction

According to the World Intellectual Property Organization, the meaning of IP refers to a right given to the creator of an invention or work of art, design, a symbol used in commercial activities. In many countries, IP is protected by laws. In Indonesia, IP is also starting to be protected by the government as a form of future investment. The proof is that in 2015, the Indonesian government created an independent body called the Creative Economy Agency or Bekraf, which has now merged into the Ministry of Tourism and Creative Economy. This agency oversees 17 sub-sectors of the creative industry: games, architecture, interior design, music, fine arts, product design, fashion, culinary, film-animation-video, photography, television and radio, crafts, and advertising performing arts, publishing, and applications. The total state revenue from this sector in 2019 is IDR 1200 trillion, with the most prominent contributors being culinary, fashion, and crafts [1]. This amount is less than 1% of Indonesia's gross income. Compared to other developed countries, such as the United States, the creative economy sector can contribute more than 4% of state revenue. This fact shows the potential for the creative economy sector to have enormous potential income.

The government has consistently provided stimuli so that this sector can get acceleration. Apart from the three sub-sectors, fashion, culinary, and crafts, the government also encourages acceleration in IP management. The action can be seen with masterclass and incubation programs targeting content creators who do not have the experience, business, or creative knowledge and access needed to raise their IP. Mastery of the business aspects by an IP creator is crucial in making an IP development strategy for the future. In this article, the Author will describe the business aspects of IP that have already entered the market.

In this paper, the Author will use a framework, namely the Marketing Mix and Business Model Canvas, collaborating with the design principles and consumer characteristics that are the main targets of the IP. Furthermore, the Author will use an IP case study, namely Si Juki. Si Juki has the complete data compared to other local IPs. In this article, the Author will use the data presented by online and print media.

2. Frameworks and Theory

2.1 Business Model Canvas as a Business Framework

The Business Model Canvas is a framework that describes how an organization creates, delivers, and captures the value contained in a product and customer Alexander O. and Yves Pigneur in 2010 [2]. Within the framework, there are nine aspects (blocks), namely Value Proposition, Customer Relationship, Channel, Customer Segment, Key Partners, Key Resources, Key Activity, Cost, and Revenue. However, the Author will not discuss the revenue stream and cost structure of each IP because not all IPs open their financial data.

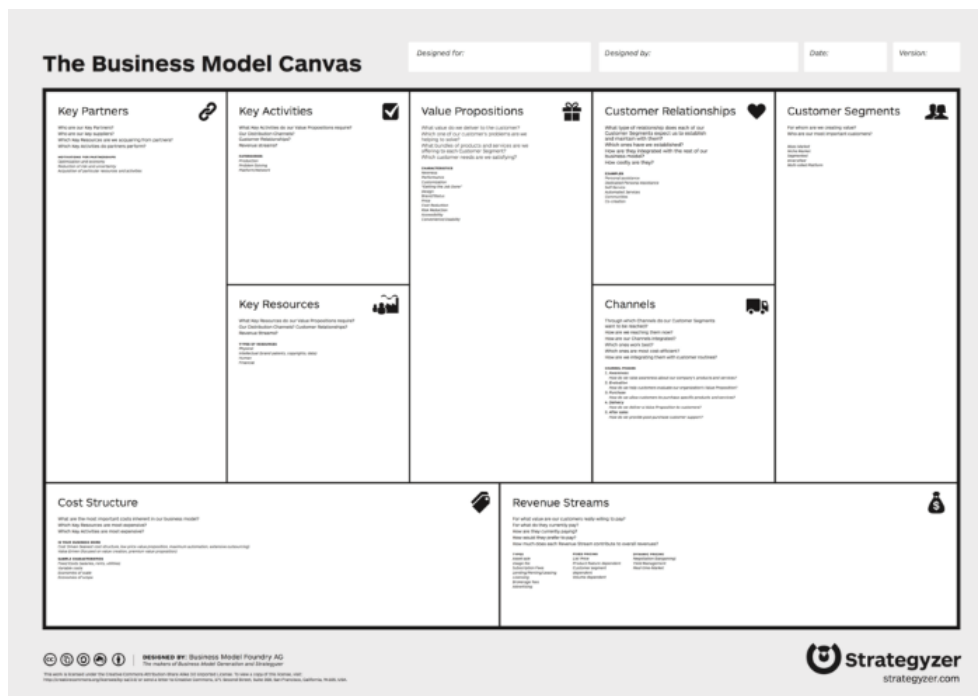


Figure 1. Business Model Canvas by Alexander O. and Yves Pigneur

2.2 Marketing Mix

Philip Kotler and K L Keller, quoting from McCharty's book, entitled Basic Marketing : A Managerial Approach [3] in 1960 came up with a Marketing Mix theory. Marketing Mix itself is the factors that describe the completeness/readiness of a product to be deployed into society. In its development, there have been several modifications and changes in content. The original version that Neil Borden coined amounted to 10 factors that influence the marketing of a product—then downsized by McCarty. It is considered four factors that have powerful factors in the marketing or sales strategy of a product. These four factors are known as 4Ps. The four factors are product, place, price, and promotion.



Figure 2. Marketing Mix: 4P by McCharty

3. Research Methods

This research is a case study based on IP Si Juki. The Author will collect data about the publication and development of IP Si Juki uploaded in cyberspace and elaborate on business and marketing theory. However, for the Business Model Canvass framework, the Author will be focused on customer segment, value proposition, channel, and customer relationship. The other sections of the blocks need more comprehensive exploration in the following research.

4. Business Analysis

Si Juki is a fictional character written by Faza Meong who has been around since 2010 in the DKV comic uploaded via Facebook social media. You could say that IP Si Juki’s age is not young for Indonesia. The first Juki, the forerunner of the Juki, was the DKV comic, a story about the daily life of a DKV (Visual Communication Design) student. After that, Si Juki appeared in the Kaskus community for several years. At this time, the audience is free to read each episode for free. In that phase, the Juki started looking for a suitable form and target market before first commercializing in 2011.



Figure 3. Si Juki (Copyrighted by Pionicon)

4.1 Value Proposition dan Customer Segment

4.1.1 Visual Analysis

In Juki’s IP, it appears that the segment being targeted seems quite varied. However, based on the theory of visual character preferences based on age by Bryan Tillman (2011)[4], visually, Juki is in the 9-13 year segment target. Even so, this style of drawing/style can also be liked by people under nine years old or under 13 years old. The visual characteristics for this type of audience are the proportions and details that are more realistic than those for ages 8 and under. On the other hand, if examined using the character hierarchy theory written by Bancroft (2006) [5], this character has a **simple type**. The simple type character is oftenly used for the comedy genre in animation or comic.

4.1.2 Content Analysis

Si Juki has focused on the target age of over 14 years in terms of content and storytelling. Si Juki’s content has a humorous genre that includes slang used by teenagers. Si Juki’s personality also supports this. Juki is pictured as teenage boy, sometimes told as a university student and the other times as Juki after graduation. He also has a humorous attitude. Two pretty popular topics are “galau” and anti-mainstream. To support this argument, Si Juki is already collaborating with Spongebob Squarepants. Si Juki collaboration with one of Nickelodeon’s characters indicates a similarity in the age and behavior of the target audience.

4.2 Channel dan Customer Relationship

4.2.1 Digital Comic

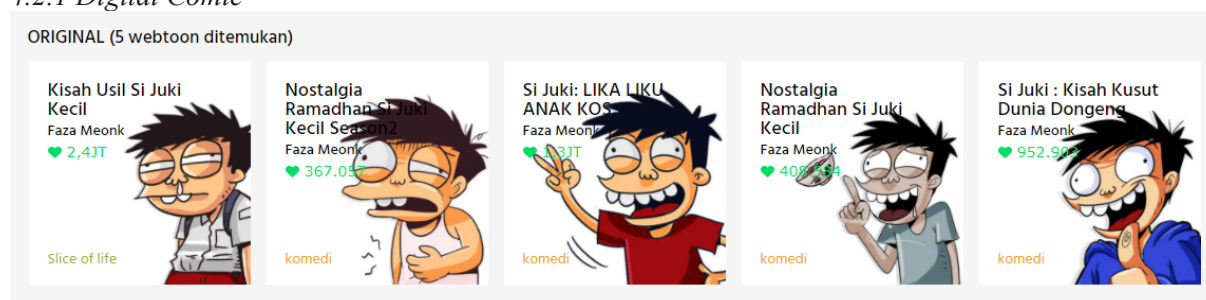


Figure 4. Si Juki LINE Webtoon lineup (Copyrighted by Pionicon)

Si Juki has five digital comic lineups published on the webtoons line platform. The LINE WEBTOON platform itself is one of the most popular online comic platforms in Indonesia. The Line company said that by 2020, there were 2 million active users in Indonesia. Most of the users of this platform are in the millennial and Gen Z age range, or the age range of 8 to 35 years. Indirectly, the potential target market of this platform is around 52% of Indonesia’s population.

Based on findings, the first edition of Juki’s Digital Comics was released from 2015 to 2021. However, it was on hiatus in 2019 and 2017. The number of likes of each title is more than three hundred thousand likes, and with a very high rating, all of them are above 9.5 out of 10. The first Juki’s online comic titled Si Juki : Lika Liku Anak Kos which published in 2015 has a good response from audience. This is the true content for the original segments at that time. It has around 745.000 readers and received 1,3 million likes.

There are two advantages using Line Webtoon. First, it can reach the target audience with sensitive financial conditions because Line Webtoon is free to read platform to each user. This is related to the sensitivity of the spending patterns of most of these IP target ages. Target Age Gen Z, who is now 8-20 years old, does not have the freedom to manage their expenses. Most of them are still supported by their parents. This creates a barrier to introducing an IP if audience have to buy in advance.

Second, Line Webtoon can reach new potential targets that have never been exposed with Si Juki. After the success of the first comic, Si Juki creates another series. Interesting fact, Kisah Usil Si Juki Kecil has most love/like from audience (2.7 million), but it has least reader than Si Juki : Lika Liku Anak Kos. Only 500.000 readers, less 200.000 readers than the first edition. Kisah Usil Si Juki Kecil has unique setting. It tells about Si Juki when he was in elementary school. With this fact, it has 3 advantages. First, It can expand Juki’s universe to open up new possibilities. Second, Faza can service his original target market to bond with Juki, bringing fans closer to Juki. Third, Faza can open up new possibilities target market. In this comic, Juki is told as elementary students. By this fact, it has possibility readers from youger age to read and be in love with Juki.

4.2.2 Printed Comic

IP Si Juki has a large number of printed comics that have been published and sold online and offline in bookstores. The lineup of printed comics varies widely - Si Juki and Spongebob, Si Juki Seri Keroyokan, Si Juki Sei Jalan-jalan, Komik Pintar Juki, and other Juki’s spinoff daily stories. The price of Si Juki’s printed comics has a price range from IDR 45,000.00 to IDR 90,000.00. None of the printed editions exceed the Rp 100,000.00 price.

The characteristics of the printed comic version have several different characteristics from the digital comic version. Because the audience has something to sacrifice (money), it already creates barriers to its customer. Based on Maslow’s theory of Consumer Behavior, before deciding to buy, a person has a long process before buying a product. These stages are Marketing & Other Stimuli, Consumer Psychology & Characteristics, Buying Decision Process, and Purchase Decision. The Marketing stimuli is related to promotion, place to get, products. The Marketing stimulus has been done by IP Si Juki quite a lot. Apart from the relatively affordable prices, the distinctive visual appearance of the reach and the availability of physical books readily available, Si Juki’s track record on social media and online comics also plays a role in his Customer Behavior stage. Other barrier is reluctance to buy because of similarities of the content between online comics and printed comics. The indication of this barrier appears that at the beginning of the publication of Si Juki: Lika Liku Kosan in June 2016, many followers asking in Juki’s Instagram about the similarity of content to the Line Webtoon version. After that Si Juki started separating the content on LINE Webtoon and the printed version. Besides, the price sensitive factor, Writer assumed there is a group of audience that wants more in this “premium” version than free version.

When it comes to Maslow’s Hierarchy of Needs, people who can afford printed comic books are in the realm of esteem. Where someone is no longer struggling in the material realm. There is a case when the audience asked more about whether their availability in the form of LINE Webtoon or not. This can be seen from the posts for the promotion of Si Juki series Keroyokan for the first time in September 2016, to the re-promotion of Si Juki Seri Keroyokan in 2020, there are still many audiences who ask about this.

4.2.3 Line Sticker

Unlike printed books, there are not many SI Juki Line Stickers. As seen from the Kalalog Line Sticker, IP Si Juki only has 6 stickers and 1 LINE theme. None of the Si Juki peripherals on the Line are free. All stickers cost around Rp. 12,000.00, to Rp 59.000,00, while the LINE theme is Rp. 35,000.00. With this, the authors conclude the possibility function. LINE STICKER functions as an extension of the brand of this IP because they knew their target segment using Line in a daily basis.



Figure 5. Si Juki LINE Sticker series(Copyrighted by Pionicon)

4.2.4 Animation Serial

The animated series Si Juki is released on the Disney +, the Over The Top (OTT) platform. First released in early 2021, it has aired 1 season on the online platform. The Si Juki series successfully entered the OTT, apart from the Warkop DKI Kartun series on the same platform and Kiko on a different OTT, Netflix. The Disney + platform is one of the largest OTT platforms in Indonesia. According to data compiled, Disney + users have reached more than 2 million users. Much higher, especially Netflix. A large number of users is most likely due to the low subscription price. For a 1 year subscription, Disney + users only need IDR 199,000.00 per year. Compared to Nexflix, it's much cheaper.

According to the Author's analysis, this is one of the positive aspects for the Distribution Channel for animated film products for Si Juki. One of the strengths of the animated series is to develop the universe from an IP. This opinion was obtained after paying attention to the patterns made by Disney, Pixar, or Dreamworks that made series after the feature film was released. Usually, this method will prolong their brand awareness before they create another big hit product or feature film.

4.2.5 Animation Feature

Si Juki released a feature film in December 2018. The feature film entitled Si Juki The Movie managed to get the attention of the audience and fans very well. During several months of broadcast, the Juki managed to get the number of viewers of approximately up to six hundred thousand viewers. According to the data obtained, this is an excellent thing because Si Juki is the only animated film that has managed to get many viewers. Although compared to other popular live shoot feature films, this number is still relatively small. Good marketing strategies and timing also play a significant contribution to that achievement.

After the broadcast expires on the big screen, Si Juki also reruns via the Disney + platform. This strategy is excellent to do to extend the product life cycle of the feature film Si Juki. According to the theory of the life cycle in film distribution by Jeff Ulin [6], he states that films have the time lag needed to go through several phases, from the theatrical release (cinema) phase to home viewing on free TV. The goal is to maximize the income received from an IP product even though Netflix is one of the distractions for Pay TV in the current era, even for Theatrical.

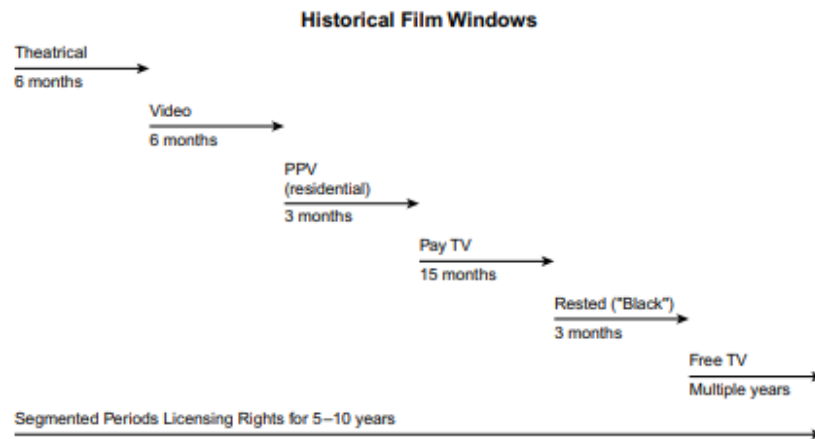


Figure 6. Film Distribution Windows by Jeff Ulin.

4.2.6 Video Game

The IP extension for Si Juki does not stop in the form of animation and books. Si Juki has also ventured into video games. There are two game series launched, namely SI Juki: Kerokan Master Legend and Si Juki: Warteg Mania. Both games were released for mobile platforms. The second type of game is free-to-play with in-app purchases. Items that can be purchased in the game are items that have special features in the game. For example, at SI Juki Kerokan Master Legend, scrap coins are items that can be purchased. Each scrap coin has a unique effect on the game.

4.2.7 Merchandise

SI Juki has several merchandise that can be purchased online through online marketplaces, such as Tokopedia and Pionicon Store, as the holding company of IP Si Juki itself. Prices vary, from stickers that cost under IDR 10,000.00 to clothes that touch IDR 100,000.00. However, if you pay closer attention, the items sold at Pionicon Official Store are basic merchandise, while the latest merchandise is available on the online marketplace, such as merchandise when collaborating with Cofi, Spongebob, Boboiboy and others.

4.2.8 Social Media

Si Juki uses social media as a way to maintain customer relationships. The social media that are actively used are Youtube, Facebook, Instagram and Twitter. Of the three social media, Instagram is the platform with the most followers with 817,000 followers. At the same time, the least is Twitter with 141,000 followers.

Each social media has its characteristics in terms of the content to be shared. The similarity of content can be seen from the Instagram and Facebook platforms. Apart from being used as a product promotion media, followers can still get comic content for free in these two media platforms. Indeed, the drawback is that there is no definite time to release the content. There is no particular format in the comic. But usually in 2-4 panel format. On Instagram, some use a slide format. From these two social media, commercial content is also found. It can be an advertisement or an indirect endorsement. Apart from the comic format, on these two media platforms, there is also sometimes straightforward animated content using audio as well.



Figure 7. Si Juki on Instagram

Si Juki's Twitter platform is the platform with the fewest followers. Commercial content is rare here. Although several times there have been tweets about Si Juki's product promos. Some also have uploaded comic strips uploaded to Twitter. On this platform, there are lots of direct interactions with the audience. Several times also Retweeted in response to current events, could be cultural, political, or something viral.

5. Discussion and Conclusion

5.1 Conclusion

IP and audience are inseparable things, and both provide benefits to each party. This is clearly illustrated. In developing IP, a creator should not only be concerned with personal egos. The IP that is made must be able to serve what the audience needs or its target market. When an IP Creator planning to develop new or even existing IP must have thoughts and attitudes to put forward the audience or customers. Therefore, strategic and scalable business planning is an important aspect that should be the initial thought when someone is designing IP.

In principle, it is not much different from designing a business for physical goods/products when it comes to IP business. Every process carried out to market a product must also be carried out into the development of this IP. It's as simple as how to do marketing, brand activation, build connections with potential audiences, conduct market research, and establish business cooperation relationships. All of that needs a long process.

In the IP Si Juki case study, the Author can conclude that the process carried out by Faza Meong, as the IP creator, had a very positive impact on its development. Even though it started with creating content, Faza Meong continues to carry out the business aspect in every creation of his work. This can be seen from 2010-2011, Si Juki was present in the comic stripe on Kaskus for free. This activity has two functions in forming a business, namely market research and Si Juki brand activation. After that, Si Juki's content has had additions and adjustments in shape over the years that have resulted

in many Si Juki product lines.

5.2 Discussion

This research is the beginning of research on the influence of business aspects on developing an IP. Many things need to be studied more deeply. This is necessary so that Indonesia has a database in terms of methods of developing an IP. This is important because IP is an investment asset for a creator, even to countries that have great value later. However, for this research, several things must be completed, such as:

1. Another supporting factor that made Si Juki grow this far. Other supporting factors are the interference of third parties, the movement of both the creator and the Si Juki development team in the community, etc.
2. The revenue stream factor from Canvass Business Model can be further elaborated. As we all know, if it does not generate profit, IP cannot survive and develop. The Author understands that numbers are a secret, but what can be explored again is how to get revenue and its management in IP development.

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