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## **CHAPTER III**

### **METHODS**

#### **3.1. Data Collections**

According to Sugiyono (2011), there are two ways to collect data for study and research purpose :

##### **1. Quantitative research**

This method focuses on statistical and measurable facts using a relatively big sample size and the result could be depicted in numeral form. The common ways to do quantitative research is through surveys, polls, and questionnaires.

##### **2. Qualitative research**

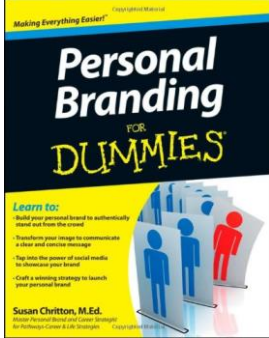
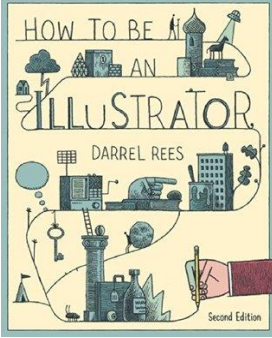

In contrary to quantitative research, this method is primarily to explore to gain deeper understanding on various opinions. The common ways to do qualitative research is by doing interviews, focus group discussions, and observations.

The writer used the combination of both methods to collect data, by handing out online survey, focus group discussion with, and interviews with professional three interviewees in their field.

### 3.1.1. Existing Research

In writing this research, the writer references a few resources in terms of collecting data, designing the final work, and visual concepts :

Table 3.1 Books Used In Existing Research

Book			
Strength	Contains in-depth information about personal branding. The language used in this book is formal yet still easy to understand.	The writer being an illustrator himself provide his own experiences and also compiles other illustrators' experiences, so the reader could get not only one perspective, but many. The content in this book is very detailed about everything that needs	The writer of the book used her own personal experience in this book, so it's easier for the reader to get examples. The language used in this book is friendly and casual, making its light to read.

		to be prepared as an illustrator, from portfolio to how to manage and make money from your artworks.	
Weakness	This book has so many informations yet small number of images making it hard to capture the reader's attention.	The book is pretty big in size (20cm x 23 cm) but the font used is small. With a lot of information provided in just one page, the reader might need extra effort to focus.	Too much words and too little visuals. Although the language used in this book is more casual, having a few illustrations might help to maintain readers' focus.
Target	Young adult and above, ranged around 20 – 35 years old.	Young adult and above, ranged around 20 - 35 years old	Teenagers to young adult who uses social media a lot. Ranged from 16 – 23 years old.
Illustration	Used little to no illustrations, only	Lots of photos but very few illustrations.	No illustration at all. Mostly photograph

	small icons to point out few important things.	The photos are indeed of the illustration works of the person writing the part but is only placed there for example, not to gain the reader's interest.	of an influencer as an example for the subject in the book. Some small diagrams with no fill (only linework)
Color	Black and white.	White and subtle green. Every chapter has a different color on the title page but overall scheme is white and green.	Primary colors. The book mostly uses red and blue, with a hint of yellow at the cover and bookmark.
Visual Languages	This book uses minimum illustrations and visual imageries, and more focuses on typography. Some icons are used to help pointing out	Most illustrations are used for example and not a part of the master design. Considered a pictorial truth since the illustration itself is based on their real	Typography plays a big part in this book. Although there's no illustration, the choice of typeface still gives off an impression of relaxing/

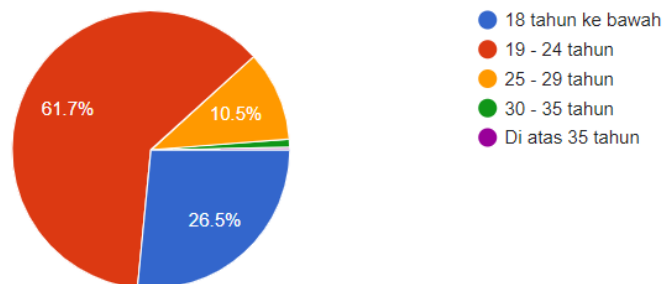
	important message,  and the illustrations  used are just at the  beginning of the  chapter	life works.	
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### 3.1.2 Online Survey

In order to collect quantitative data, the writer decided to hand out online survey to 342 respondents. This first question confirms the age of the respondents to support the writer's demographic.

Hai! Kalau boleh tahu, umurmu berapa?

324 responses

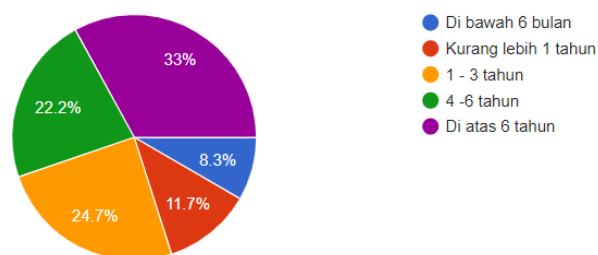


The answer is dominated by respondents at the age of 19-24 years old which is 200 people, followed by age 18 and below which is 86 people, age 25-29 which is 34 people, age 30-34 which is 3 people and the least is age 35 and above which only one person. The writer decided to take the second most respondent which is 18 years old and below with the specification of age 16 as the lower

limit. This decision is taken with consideration that people younger than 16 is still too young to think about career, and people of 16 – 18 age range are mostly in high school, where they are already thinking about their future and work environment.

#### Sudah berapa lama kamu menekuni ilustrasi?

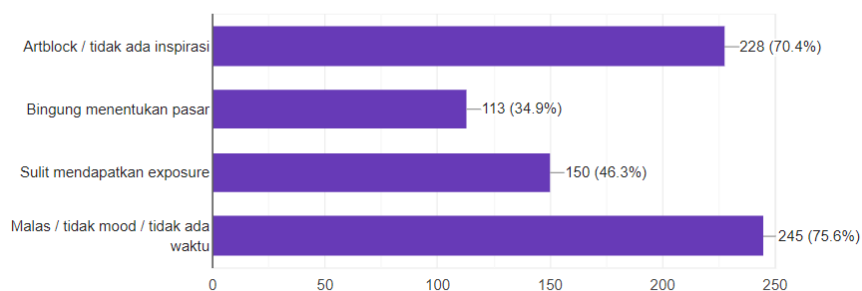
324 responses



This question is to find out how advanced the respondents are, where it's dominated by people who has been pursuing this field for more than 6 years which is 107 people. Second most is experienced for 1-3 years which is 80 people, followed by 4-6 years which is 72 people, less than a year which is 38 people, and lastly below 6 months which is 27 people. This affects on how the writer will pick which content and information necessary for the final work.

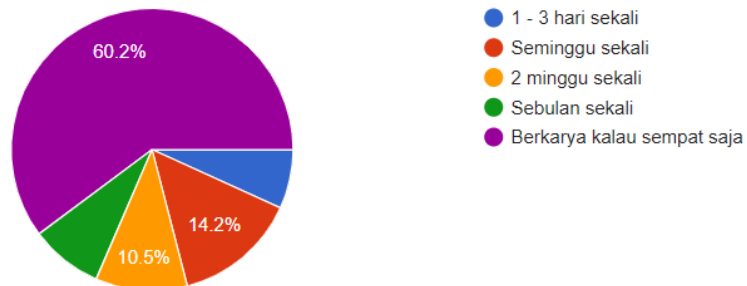
#### Apa saja kesulitan yang kamu temui ketika berkarya?

324 responses



### Seberapa sering kamu mem-publish karyamu di media sosial?

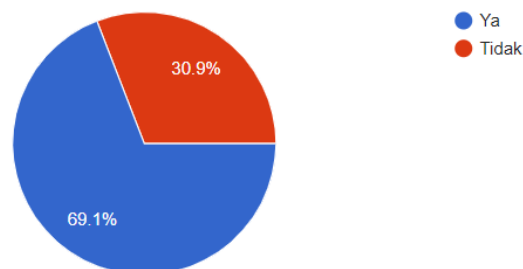
324 responses



Both questions are related to the future content so the writer can focus on which information to provide in the final work. The second question is to confirm how committed the respondents are in pursuing the illustration field, based on one of the key elements to build a personal brand.

### Apakah kamu tahu kalau ilustrator itu membutuhkan personal brand?

324 responses

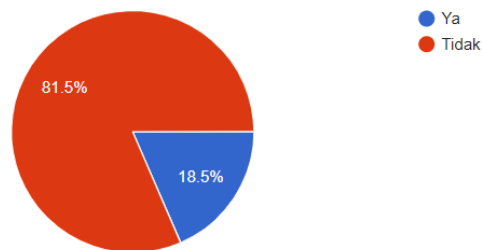


This question is to find out how aware the respondents about the importance of having a personal brand as an illustrator. 224 people answered 'yes' and 100 people answered 'no', this shows that they have the knowledge of the impact of having a personal brand.



Apakah kamu tahu cara membangun personal brand?

324 responses



This question is to confirm the urgency in this subject. 264 out of 324 people who pursue the illustration field doesn't have the knowledge on how to build a personal brand despite knowing the importance of having one.

### 3.1.3 Focus Group Discussion

Focus group discussion was held on Tuesday, 9 September 2019 at WINC Café Gading Serpong. The group consists of five people; Anas, Ika, Khansa, Maya, and Agatha, in which three of them are amateur illustrators (Anas, Ika, and Khansa), a professional illustrator (Maya, Instagram : @maya\_panda94), and one person who enjoy looking at illustration but not an illustrator herself (Agatha).



Figure 3.1 Focus group discussion  
(From left to right : Ika, Khansa, Agatha, the writer, Anas, and Maya)

They all agreed that having a personal brand is crucial for an illustrator. Beside of distinguishing oneself from other artists, people can also know what you sell and what value you add in your works and it will make them appreciate you more. Moreover, having a personal brand will make you easy to find therefore opening more door for returning clients and new ones.

With the rising number of creative workers and awareness to have a personal brand, they think it's good if there is a tool to help beginner illustrator in building personal brand. Although in their opinion, an audiovisual digital platform is better to use than a more conservative one like books or magazines based on Indonesia's literacy rates. Something like a website or application that is accessible anywhere and anytime.

They also think that having an interactive platform will be very interesting and helpful. In this platform, the artist can get information, tips, and track their personal growth since they started using the platform. So, the activities won't be only one-way (from the content provider to the user) instead it will be like a two-way interactive media.

Regarding the visual language, the writer showed the group four different visual styles :

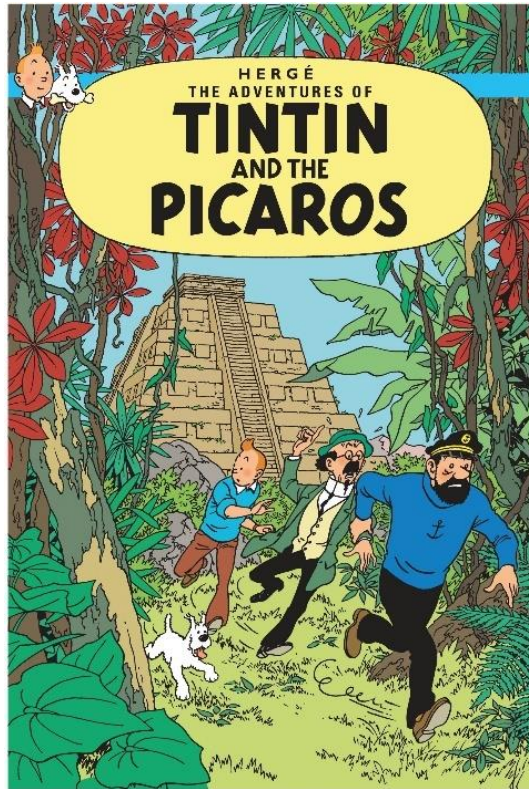


Figure 3.2 *The Adventure of Tintin and the Picaros* by Hergé



Figure 3.3 *Flat illustration*



Figure 3.4 *Iraville's illustration*



Figure 3.5 *Adventure Time* by Pendleton Ward (Cartoon Network)

They decided to go with Iraville's illustration style because it has a calming atmosphere. According to them, when they want to learn about something as a beginner or try something new, they want a more friendly and relaxing visual to ease them slowly into the subject. The first style (*The Adventure of Tintin*) was too classic and not suitable for writer's demographic, the second style (flat illustration) feels too stiff and professional, and the last one (*Adventure Time*) was too exaggerated and cartoony. They don't mind a little exaggeration, but *Adventure Time* is a bit too much.

#### 3.1.4. Interviews

The writer conducted interviews with three professional illustrators to obtain quantitative data. The interviewees are Artupida, the founder of Carrot Academy; Rika or commonly known on social media as Bwusagi, and David Ardinaryas Lojaya, who worked with Disney and Dreamworks.

##### 1. Interview with Artupida

Artupida is a digital artist and the founder of Carrot Academy, one of the biggest non-scholastic illustration courses in Indonesia. The interview was conducted on Monday, 20 May 2019.



Figure 3.6 Interview with Artupida (20 May 2019)

He stated that having a personal brand is a must for an illustrator, and in the scale of one to ten, the importance of having a personal brand is an eleven. An illustrator should build their personal brand as soon as they started to pursue this field, because when they don't, their audience and market will be the one who

brand them. If a brand is 'given' by other people, the artist will not be able to manage what should they give and what kind of value they are providing as it doesn't come from their own self. Even after that they want to rebrand themselves is difficult as their false image is already portrayed in their audience's minds.

A personal brand is the core of the artist, as in their identity, values, and ideas they convey in their works, and they have to do it all the time. Eventually, an artist will find their own personal style over time after drawing constantly, although they must not limit their brand just by their art style. Artupida stated that style is the easiest tool to build your brand, as it is what people first see in our works, but not the brand itself. "Try to define your drawing in three words and stick to those words until finally you will find the most comfortable style," he added. For example, Stanley Lau or Artgerm ([www.artgerm.com](http://www.artgerm.com)) has a very distinctive art style, yet we can narrow it down to three words : fan art, semirealism, and pretty girls.

Having a personal brand does not mean limiting one's creativity. Indeed, one key element to build a brand is by doing the same thing over and over again, but if the artist felt limited or burnt out, it means they are not implementing their brand in the right way. Most likely they still think of personal style as personal brand or their brand is not who they really are. A good personal brand is when you are true to yourself because if you are faking your brand, it's difficult to maintain and the worst case, your audience will be disappointed when they found

out that you are not who they think you are. It's not about covering up your weaknesses, but how you communicate your positive values to your audience.

About doing illustration as a career, sometimes it's hard to find a fitting market for our works. Artupida said that as an illustrator, we must always listen to market demands but it doesn't mean that our brand should change according to what is currently trending in order to get more money. A professional must be able to find the balance between their brand ideology and the market demand which might be different to what our brand serves. He mentioned that every content no matter how weird or unpopular, will always have a market regardless how niche it is. The best way is keep working and drawing until we find the right audience.

In short, an illustrator must have a certain core they have to establish in their daily life, in their name, works, and behavior without limiting it down to only their art style.

## 2. Interview with Rika (Bwusagi)

Bwusagi is a professional freelancer with self made business (SpiroSpero) and has worked with SquareEnix and Polar Engine. The interview was held on Sunday, 18 August 2019.



Figure 3.7 Interview with Bwusagi (18 August 2019)

In her opinion, personal brand is important for artists to distinguish themselves from other people. Personal brand doesn't have to use fancy words or a fixed term, to her personal brand is as simple as having a unique feature in your works so people can immediately know that it's your art. She personally doesn't think a lot about building a specific brand because it will develop by itself eventually. She said the best way to develop a personal brand is by letting it develop naturally, so it doesn't seem forced because it is who you actually are.

Rika stated that a brand should not limit one's creativity. Art is a very personal thing to the artist, and interests could change. So even if the artist starts doing other things they usually don't do, it wouldn't change their brand. In her experience, most people labelled her as a body horror artist but recently she started doing a cuter themed drawing, and nothing is wrong with that. With those changes, of course followers will come and go but she's okay with that. She prefers changes and letting herself grow instead of limiting herself, trying to



please her fans and followers by drawing as what people labelled her instead of burning herself out in the long run.

Honesty is crucial and she values people with honesty and passionate about their art instead of people who are just making art to gain fame and followers but don't passionate about the art itself. And when a person is really passionate about something, it will show in their work. It's best to follow what your heart because only then you will produce a good art. Rika was recruited to work in her studio but over time, she realized she doesn't fit the industry life style so she decided to stop and do self business instead.

About social media, she said we should not compare ourselves with other artists because every artist has different pace. Instead of getting jealous of other people's success and fame, it's better to invest our time in creating more art. Because when we are filled with jealousy, automatically we would want to be better than the other person and it will kill your passion and love towards that certain thing. Therefore, it's better to just stick to yourself doing what you love, and without realizing it, people will come to genuinely enjoy and appreciate your art.

### 3. Interview with David Ardinaryas Lojaya

Interview was done by email as David Lojaya lives in Lampung. David is a freelance professional illustrator that had worked with Disney, Dreamworks, and Skydance Animation.

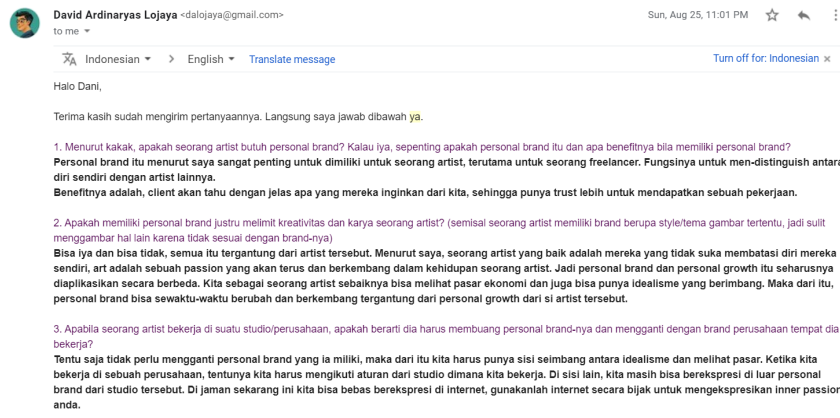


Figure 3.8. Interview with David Lojaya

In his professional opinion, an artist must have a personal brand, especially for freelancer artist who makes money from personal business. By having a personal brand, future clients will know what an artist can do and therefore increasing their trust. Having a personal brand also distinguish us from other artists and adds more value to our art.

According to him, having a personal brand should not limit the artist's creativity. He said "(...) art is a passion that always changing in the artist's life," so personal brand and personal growth should be applied differently in their life. This also applies for artists that work in a company. When you work in a company, you have to carry your company's brand everywhere, and that doesn't mean you have to throw away your personal brand as it is what makes you an artist of your own.

A personal brand is something that is hard to define at first especially for an illustrator that had just started to invest in this field. One of the easy ways is to connect your personal brand with your art style. For example, an artist who really

likes doing flat design will eventually develop a personal brand around that behavior. They can decide what their personal brand would be since the very beginning, however having an art style helps a lot in building their brand.

David said that every illustrator has different growth and path. Some get famous fast, some at an average time, and some takes a long time to get famous, even there are artists who are known after their deaths like Vincent Van Gogh. Pace is a very relative subject so it's best not to compare yourself with other artists and better be focus on learning and making art. Comparing yourself for a positive reason or to make yourself grow is highly adviced, but if you compare yourself negatively, it will only add toxic into your life.

He stated that in this era of internet, it's easier to show your art to the world. He also mentioned on how in the past he really wanted to work at Disney, so he studied their style. Over time, David's style develops around Disney's exaggerated cartoony style and he posted his art on the internet for years until eventually they recruited him. In short, it's good for artists to have a '*fake it til you make it*' attitude.

### **3.2. Design Methods**

In the process of making this final project, the writer follows the methods of Kirstin Cullen in her book *Layout Workbook* (2007).

### 1. Developing a Project Brief

A plan must be made before jumping into making a design. First the writer will find a problem and informations to back up and establish a strong background. The writer observed that a lot of illustrators are lost and confused on how to secure their followers and audience.

### 2. Research and Information Gathering

After preparing all the essentials needed to continue the project, the writer will do a thorough research and collect data from credible resources to expand the writer's familiarity on the topic. The data must be relevant to the problem so the writer could comprehend the subject deeper thus affects the quality of the final project. In this process, the writer will collect data through existing research, online survey, focus group discussion, and interview with professionals.

### 3. Brainstorming

Brainstorming is a creative activity where the writer try to find the best idea to communicate the informations collected. This stage includes developing visual concept and its alternatives and how to apply it on different types of media where the informations will be contained.

### 4. Conceptualization

During this stage, the writer will design the actual concept and final form of the project. The purpose of this stage is to align the established visual concept to the

target, the main purpose and benefit of the information and how to maintain the viewer's interest.

#### 5. Experimentation and Project Development

This is when the writer will experiment to and do a series of studies including illustration style, choosing which typeface and layout to use, developing a color scheme, and which media is the best to deliver the message properly.

#### 6. Execution

All the finished concepts and idea will finally be poured into the final work. It's important to have other people to evaluate the finalized product before presenting it to the larger or higher audience.