Framework of Animation Costume Design in Film Upin and Ipin Keris Siamang Tunggal

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Abstract

Folklore plays a vital role in Malay traditional culture, emphasizing elements of Malay identity that have been creatively transformed into 3D animated films. This study examines the characters adapted from these folklores, focusing on their symbolism and the traditional elements incorporated into their costumes. However, existing documentation on costume design often neglects the adaptation process and its relationship to the character, theme, and culture as visual metaphors. The objective of this study is to develop the Character Costume Symbolism Relevance Framework (CCSRF), specifically focusing on the costume designs of folklore characters in the 3D animated film "Upin and Ipin: Keris Siamang Tunggal.". A qualitative approach involving interviews, observations, and literature reviews was employed. Peirce's Triadic Semiotic Theory was utilized to identify the key components representing the representation, object, and interpretation. The findings indicate that character identity, external factors, and visual elements are three interconnected components that influence costume design. These components work together to express the character's identity through the interpretation of relevant symbols in the design. In conclusion, this study demonstrates that the development of this framework can enhance the creativity of artists in producing high-quality Malaysian animated costume designs.

Keywords: *Design, Keris Siamang Tunggal, Costume design, Upin Ipin*

Kerangka Reka Bentuk Kostum Animasi Dalam Filem Upin Ipin Keris Siamang Tunggal

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Abstrak

Cerita rakyat merupakan sebahagian daripada budaya tradisional masyarakat Melayu yang mempunyai representasi unsur-unsur Melayu yang diolah dalam bentuk filem animasi 3D. Adaptasi karakter daripada cerita rakyat dilihat daripada sudut semiotik terhadap rekaan kostum yang berkonsepkan elemen tradisional. Namun begitu, dokumentasi terhadap rekaan kostum sedia ada dilihat kurang memberi fokus terhadap proses pengolahan dan relevansi kepada karakter, tema, dan budaya sebagai suatu metafora visual. Kajian ini bertujuan membangunkan Kerangka Relevansi Simbolisme Kostum Karakter (KRSKK) berdasarkan rekaan kostum karakter cerita rakyat dalam filem animasi 3D *Upin and Ipin Keris Siamang Tunggal*. Kajian ini menggunakan pendekatan kualitatif, iaitu temu bual separa berstruktur, pemerhatian dan kajian literatur. Teori Semiotic Triadic oleh Peirce diadaptasi untuk mengenal pasti komponen-komponen utama yang mewakili representasi, objek, dan interpretasi. Hasil dapatan kajian secara keseluruhan mendapati identiti karakter, faktor luaran dan elemen visual merupakan tiga komponen yang saling berinteraksi membentuk suatu rekaan kostum. Ketiga-tiga komponen utama ini membentuk interaksi secara kolektif yang melambangkan identiti karakter melalui relevansi tafsiran simbol terhadap rekaan kostum. Kesimpulan daripada kajian ini menunjukkan penghasilan kerangka ini mampu melonjakkan kreativiti pengkarya dalam menghasilkan rekaan kostum animasi Malaysia yang lebih berkualiti.

Kata Kunci: Reka bentuk, Keris Siamang Tunggal, kostum animasi, Upin ipin

1.0 Introduction

The development of local animation production began in 1946 with the establishment of the Malayan Film Unit (MFU), now known as Film Negara, and the creation of the first short animated film, "Hikayat Sang Kancil." However, this animation was only shown during Hari Raya Puasa in 1983. Over the years, Malaysian audiences began to notice the rise of 3D animation, particularly with the introduction of the animated series "Upin and Ipin." The film produced by Les Copaque Productions in 2006 was a significant success, earning RM6.8 million. The popularity of "Upin and Ipin" paved the way for high-quality 3D animations such as "Boboiboy," "Ejen Ali," "Didi & Friends," "Omar Hana," and others. The animation industry in Malaysia is characterized by themes that include folklore, fables, Malay proverbs, local culture, and mythology (Shah, Rafi & Perumal, 2021; Lent, 2004). Folklore, in particular, has been a popular theme that promotes traditional culture through animation, positively impacting society (Lee et al., 2021).

Folklore is a significant symbol of Malaysian culture, providing a counterbalance to Western influences and serving as a foundation for creative designs (Muhamad et al., 2023). Renowned folklore tales like Puteri, Sang Kancil, Mat Jenin, and Si Tanggang have been adapted into animations and films. These stories are considered national treasures that embody local traditions and culture, making their preservation essential to prevent them from being forgotten. The release of Upin and Ipin: Keris Siamang Tunggal by Les Copaque Productions marked a pivotal moment by introducing folklore characters such as Mat Jenin, Belalang, Pak Belalang, Nakhoda Ragam, Raja Bersiong, Mak Deruma, Bawang Putih, and Bawang Merah. The selection of these folklore characters is based on the theme "Kemaafan," as set by the production (Alezender & Karimon, 2024). Furthermore, this film emphasizes the culture of the archipelago, serving as a reference point in the design production process. The innovation and creativity demonstrated by the production highlight cultural elements as the film's main attraction, adding a distinctiveness to the overall design.

The animation production process employs a creative design approach that draws inspiration from cultural elements, particularly in developing character identities (Tan, Balaya, & Aaron Goh, 2024). These cultural elements are incorporated into designs, with meanings conveyed through symbols. Such symbols serve as a means of interpreting various aspects, including religion, beliefs, language, traditions, architectural styles, and costumes (Lu & Lee, 2024; Geng & Lee, 2018). Additionally, designers play a crucial role in emphasizing the significance of each element integrated into the costume design. Existing studies reveal a gap in frameworks that specifically articulate how costumes reflect the culture of local communities. Therefore, this study aims to develop a relevant framework for understanding the symbolism behind character costumes.

2.0 Background Study

Les Copaque Productions has made a significant impact on the animation industry with its popular series featuring the characters Upin and Ipin. The series premiered for Malaysian audiences on the TV9 channel on September 13, 2007, consisting of eight episodes broadcast during Ramadan. Incorporating local cultural elements has become a key aspect of Les Copaque Productions' identity. This commitment was evident in their first film, "Geng: The Adventure Begins," released on September 11, 2007. Building on their earlier successes, Les Copaque Productions launched Upin and Ipin Keris Siamang Tunggal in 2019. This film stands out for its inclusion of characters from Malay folklore, such as Mat Jenin, Nakhoda Ragam, Belalang, Pak Belalang, Raja Bersiong, Mak Deruma, Bawang Putih, and Bawang Merah. By adapting these folklore characters, the film

adds a unique dimension to stories from the Malay community. Malay folklore comprises tales passed down through generations (Hanafiah & Yaacob, 2023; Osman, 1976) and is often regarded as a form of Malay literature shared among various ethnic and racial groups, imbued with meaningful values. These narratives reflect the culture and lifestyles of earlier local communities while resonating with contemporary practices (Carter, Hetrick, Chen, Humphrey, Morgeson, & Hoffman, 2024). This cultural influence is also evident in the costume design, which is inspired by traditional attire and symbolizes the heritage embedded in these stories.

Costume design in animated films and series serves as a visual reflection of a character's role. Elements such as patterns, colors, and materials convey deeper meanings that align with the character's traits and emotions (Flueckiger, 2020). Additionally, costume design can incorporate traditions and cultural narratives through the use of motifs and symbols. By integrating cultural elements into costumes, designers create character identities that enhance storytelling. Traditional costumes like Baju Kurung, Baju Melayu, and Sarong can emphasize a character's cultural heritage. These garments often feature motifs such as Songket weave or batik prints, which carry historical and regional significance (Zakaria et al., 2019). This approach can also promote local culture to outsiders by showcasing unique variations in traditional designs.

Additionally, the growth of Malaysia's animation industry and advancements in technology have increased competition among companies to produce high-quality animations (Tan, Balaya & Aaron Goh, 2024). The inclusion of folklore characters such as Mat Jenin, Nakhoda Ragam, Belalang, Pak Belalang, Raja Bersiong, Mak Deruma, Bawang Putih, and Bawang Merah adds a unique touch to the film *Upin and Ipin: Keris Siamang Tunggal*. As shown in Figure 1, the characters Mat Jenin and Nakhoda Ragam are depicted wearing traditional costumes, namely Baju Melayu, which reflect their brave personalities. In contrast, Bawang Putih and Bawang Merah don Baju Kebaya, highlighting their feminine traits, while Mak Deruma wears a Baju Kurung that signifies her maturity and advanced age. The robe worn by Raja Bersiong reflects his identity as a mysterious and cruel character. Meanwhile, Pak Belalang and his son, Belalang, are dressed in costumes that represent their environment, as they live in a swamp area.

Figure 1: List of Folklore Characters

(Source: Concept Art Book, 2019)

3.0   Literature Review

Charles Sanders Peirce developed a triadic approach to semiotics that greatly influenced the study of visual media, including film. Pierce divided signs into three parts: representamen (the sign's physical form), object (what the sign refers to), and interpretant (the sign's meaning or interpretation) (Yunus & Aswar, 2024; Peirce, 1967). Charles Sanders Peirce's semiotic theory offers an approach to

understanding signs and meaning. According to Atmaja (2021), the adaptation of components representation, object, and interpretation from the Triadic theory reveals a sign that is interpreted as meaning. This theory aids in identifying and categorizing elements within costume design, such as accessories and props. The meaning of these signs is derived from costumes that feature shapes and patterns symbolic of ethnicity, religion, power, and culture. Additionally, Indah Putri Ani and Jupriani Jupriani (2023) examine how the visual representation of Colombian costume design culture in animated films can be defined using triadic semiotic theory. This theoretical approach effectively highlights the influence of Colombian culture, reflecting the traditions, values, beliefs, and historical heritage of society. Utilizing this theory facilitates an understanding of the meanings conveyed through the symbols produced in costume design.

This semiotic theory allows researchers in understanding the significance of the costume symbols that are define as cultural and societal messages transmitted through the use of shape, pattern and colours (Zachrie, Maisa, Budiana, Nurjanah, & Nurfauzan, 2024). The implementation of this theory not only can convey a hidden meaning but also can interpret the visual narrative of the character. According to studies by Zuo and Yang (2024), the adaptation of Peirce's theory emphasizes the interaction between the costume and the character's identity or perception. Thus, this study utilizes Peirce's trichotomy representation as a theoretical framework to explore cultural symbolism in Chinese society through costume design. It interprets culture via the semiotic meanings influenced by the symbols represented in shapes and patterns.

The adaptation of the Triadic theory in this study serves as a guide to support key components of the Character Costume Symbolism Relevance Framework (CCSRF), including external factors, character identity, and visual elements. These elements are interrelated in illustrating the relevance of costume designs. Figure 2 presents a theoretical framework derived from the Triadic model, which is utilized in the development of the CCSRF framework.
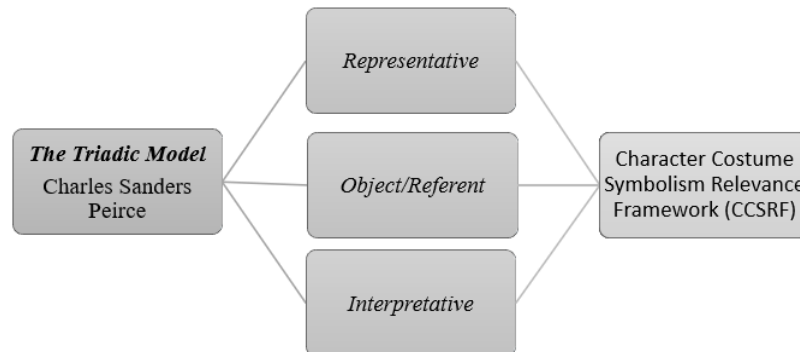
Figure 2: Triadic Theory

4.0   Problem Statement

The creative process of costume design offers numerous benefits that greatly enhance visual storytelling, character development, and the symbolic meaning of the design concept. However, there is a lack of documentation regarding animation costume design, with production often prioritizing design concepts (Rosli et al., 2019). While animation production evolves with the latest technology, the documentation of costume design is often overlooked, particularly in relation to its influence from local culture. Additionally, it is important to document cultural elements, as they play a vital role in representing cultural identity and history through costume design, which in turn reflects character development and the storyline (Latif & Omar, 2019).

Previous studies have examined the introduction of a framework focusing on animated costume design, which can serve as a guideline for newcomers to the field. The development of the Character Ideation Framework (CIF) analyzes the characteristics of the Navagraha legend and highlights the symbolism of Buddhism found in costume design (Worasamutprakarn, 2021). This study emphasizes the symbolism related to beliefs and traditions in Buddhism. However, there is a lack of clarity regarding how the elements of symbolism are reflected in the color and pattern of costume design. Furthermore, the development of the Costume Design and Production Process Framework appears to concentrate on the creative process of costume design from the perspectives of experts and costume designers (Porterfield & Lamar, 2021). This study highlights the production phase, focusing on how costume design reflects character identity. Although it addresses the relationship between costumes and characters, it lacks a detailed analysis of the cultural influences on costume design at this time. To address this gap, a Character Costume Symbolism Relevance Framework (CCSRF) has been developed for this study, providing documentation to enhance understanding of animated character costumes.

5.0   Methodology

This study adopts a qualitative research method that is suitable for exploring the utilization of symbolic elements and observing the cultural and traditional content depicted in the film (Tracy, 2024; Ravitch, 2019). It employs a Systematic Literature Review using the Preferred Reporting Items for Systematic Reviews and Meta-Analyses (PRISMA) to identify items related to the costume design process. Subsequently, content analysis was conducted using the concept art book of the film Upin Ipin Keris Siamang Tunggal, involving three experts with academic backgrounds in animation. This analysis identifies the main components of the costume designs that are relevant to the characters' folklore identity in the film Upin Ipin Keris Siamang Tunggal.

Next, interview questions were developed based on the findings from the content analysis. The questions were validated by three experts with over 10 years of experience in the animation field. Additionally, two experts from the production crew involved in creating the animated film *Upin and Ipin: Keris Siamang Tunggal* participated in the interview session. This session was conducted through an online meeting platform and covered aspects of character selection, the creative process, and character costume design, including clothing, accessories, and props that contribute to different symbolism in the concept.

Figure 3: Research Design Process

Figure 3 illustrates the research design process for this study. Following the completion of the interview session, thematic analysis was employed to examine the transcript. According to Kiger and Varpio (2020), thematic analysis aids in organizing and explaining data in detail by interpreting textual information thematically. Therefore, this study utilizes thematic analysis to identify elements relevant to costume design that hold significance for the local culture. Through this analysis, the key components of the Character Costume Symbolism Relevance Framework (CCSRF) are identified. The CCSRF is

subsequently developed based on these findings using a triangulation approach. Finally, the validity of the CCSRF is confirmed through feedback from five experts in the academic field at a local university in Malaysia.

6.0 Result and Discussion

In developing the Character Costume Symbolism Relevance Framework (CCSRF), three components are identified: character identity, external factors, and visual elements. These components interact with one another to shape a costume. This interaction generates symbolism, with social status serving as a key determinant in the final design of the costume.

6.1 Framework Development

This framework was developed based on existing theories and findings from data collection, including a systematic literature review, interviews, and content analysis. The Triadic theory was utilized, focusing on its primary components: representation, object or referent, and interpretation. These theoretical components were adapted and aligned with the data findings. Additionally, the main components of the Triadic theory were modified to fit the costume design process.

Based on the findings, the component of "representative" was replaced by "character identity," which encompasses gender, age, physical attributes, and personality. According to Iskanderova (2024), representation can be visual, reflecting the overall appearance that conveys a specific character identity. Meanwhile, the component of "object" was changed to "external factors," which are described by the environment and culture. The objects serve as concepts or ideas in costume design that express the lifestyle and connotations of the character's background (Dewi, 2024). Additionally, the component of "interpretation" was replaced by "visual element." Ashari and Hasibuan (2023) define interpretation as the connection between visual costume design and the deeper meanings derived from the cultural, social, and narrative context of the character. Next, five experts with over 10 years of experience in the animation field validated all the components and items in the framework. Figure 4 below illustrates the Character Costume Symbolism Relevance Framework (CCSRF), which consists of three components: character identity, external factors, and visual elements.

According to Figure 4, the first component of character identity encompasses gender, age, physical attributes, and personality, all of which symbolically reflect the character's representation. The second component involves external factors such as environment and culture, which generate symbolic metaphors that shape the character's narrative. The final component is the visual element, including color, form, and pattern, which provides an interpretation of each design and establishes a visual language for understanding these symbols. Together, these three components function as symbols that play a variable role in the creative process. Furthermore, the character's social status is crucial in determining the final design of their costume. Figure 3 illustrates how these components interrelate to produce culturally relevant costume designs. By developing this framework, we can underscore the importance of costume design in relation to character identity. Additionally, this framework serves as documentation of costume design as a visual symbol, highlighting the roles of culture and tradition.
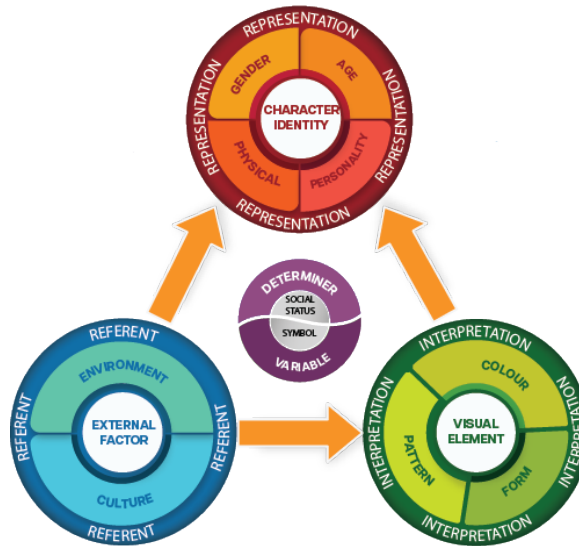
Figure 4: Character Costume Symbolism Relevance Framework (CCSRF)

6.2   Character Identity

The character's identity plays a vital role in the costume design process. This identity encompasses various aspects, including gender, age, personality, and physical appearance, all of which contribute to how the character is represented. Identity can be understood through factors such as nationality, ethnicity, religion, social status, and generation (Zheltukhina et al., 2023). By selecting these identity elements, designers can assess the distinctions and facilitate character identification throughout the costume design process. Additionally, integrating character identity enhances the interaction with the surrounding environment (Sobeih, 2017), establishing a relevant connection to the narrative structure.

Table 1: List of character identity of folklore characters

Character	Sub-Component			
	Age	Gender	Physical	Personality
Mat Jenin	Adult	Male	Fit	1. Cheerful 2. Dreaming 3. Charming
Nakhoda Ragam	Middle Age	Male	Muscular	1. Charisma 2. Trustworthy
Raja Bersiong	Middle Age	Male	Tall	1. Cruel 2. Evil
Belalang	Child	Male	Short	1. Intelligent 2. Independent
Pak Belalang	Older	Male	Short	1. Cowardly 2. Fraud
Mak Deruma	Older	Female	Hunched Back	1. Jealousy 2. Loving
Bawang Merah	Adult	Female	Slim	1. Kind 2. Loving
Bawang Putih	Adult	Female	Slim	1. Hardworking 2. Fierce 3. Loving

Table 1 indicates that both experts (E1 and E2) agree that age encompassing childhood, adulthood, and older age significantly impacts a character's identity in design. They also stress that gender is a crucial reference point for designers aiming to create designs that accurately reflect a character's nature. Characters can embody a variety of personalities, exhibiting positive traits such as cheerfulness, charisma, trustworthiness, intelligence, independence, love, kindness, and diligence. In contrast, negative traits like cruelty, evilness, cowardice, deceitfulness, dreaminess, jealousy, and fierceness serve as important indicators for metaphorically representing characters through their costumes. Additionally, expert E1 highlights the importance of physical attributes including fitness, muscularity, height, stature, posture, and body shape in selecting costume designs that symbolically convey a character's traits.

6.3   External Factor

External factors serve to support two other components: character identity and visual elements. These factors enhance the narrative by reflecting the background and cultural elements in costume production (Zakaria et al., 2019). The influence of the environment and culture serves as the primary guide for creating character representation. These elements contribute to visual communication that encapsulates the character's entire identity (Leigh, 2021).

Table 2: External factor that influence the character costume

Character	Sub-Component	
	Environment	Culture
Mat Jenin	Inderasakti Palace	Malay
Nakhoda Ragam	Megah Port	Malay and Arab
Raja Bersiong	Kubu Palace	Siam and western
Belalang	Swamp Area	Malay
Pak Belalang	Swamp Area	Malay
Mak Deruma	Pisang Salai Stall	Malay
Bawang Merah	Gua Cerita	Malay
Bawang Putih	Gua Cerita	Malay

According to Table 2, expert E1 noted that Istana Inderasakti, representing Mat Jenin, creates an atmosphere of calmness that mirrors the character's nature. Expert E2 also pointed out that the swamp where Belalang and Pak Belalang reside symbolizes their challenging and impoverished lives. Each design is tailored to reflect the characters' social status. Additionally, expert E1 mentioned that the Pisang Salai stall setting conveys Mak Deruma's life story through her costume. Both experts (E1 and E2) emphasized that the landscape in Gua Cerita, filled with plants and animals, reflects Bawang Merah's character, depicted as a feminine figure with a sweet voice. The costume designs featuring floral patterns draw inspiration from Malay traditions, showcasing the community's heritage. Furthermore, the costumes for Mat Jenin, Belalang, Mak Deruma, Bawang Putih, and Pak Belalang incorporate elements of traditional Malay attire, representing the core identity of the Malay community. This environmental context serves as a foundation for integrating cultural and traditional elements relevant to the Malay community (Amir & Omar, 2011).

However, Raja Bersiong's costume is uniquely inspired by both Siamese and Malay influences, serving as the primary references for its design. This connection is rooted in

the folktale's significant Siamese influence. Every element of Siamese culture, along with the Kubu palace's landscape design featuring sharp glacial rocks, symbolizes the identity and characteristics of King Bersiong, who is portrayed as an evil and mysterious figure. Additionally, expert E2's findings indicate that the production of Megah Port reflects Captain Ragam's identity as a pirate or ship captain. The combination of Arab and Western influences enriches Nakhoda Ragam's costume, aligning perfectly with the theme and story.

6.4   Visual Element

Visual elements such as patterns, shapes, colors, lines, space, and textures are essential for shaping and enhancing art concepts, providing both structure and meaning. This study, however, focuses specifically on patterns, shapes, and colors in costume design production. Each of these elements plays a crucial role in conveying messages about a character's nature and personality (Indah Putri Ani & Jupriani Jupriani, 2023). Additionally, they symbolize culture, history, and the overall narrative (Yasa, 2022). Thus, visual elements are instrumental in expressing the symbolism found in costume designs for folklore characters.

Table 3: Visual element that include in character costume

Character	Sub-Component		
	Colour	**Pattern**	**Form**
Mat Jenin	Orange, blue, green and yellow	Geometry, cosmos, floral	Crown and Kris
Nakhoda Ragam	Blue, red and yellow	Floral	Gambus
Raja Bersiong	Purple and yellow	Fauna	Crown
Belalang	Green and brown	None	Catapult
Pak Belalang	Green, purple and yellow	Fauna	None
Mak Deruma	Green, brown and yellow	Floral	None
Bawang Merah	Red, blue and yellow	Floral	None
Bawang Putih	White and brown	Floral	None

Table 3 illustrates the visual elements that serve as the primary means of imbuing symbolic meaning into each character's costume. These elements include patterns, shapes, space, color, and line (Gatto et al., 1999). However, for characters adapted from folk tales, the focus is narrowed to three key elements: pattern, shape, and color. Mat Jenin, the main character, has two distinct appearances: one as an ordinary citizen and another as a king. In his civilian look, the designer uses orange and blue clothing adorned with geometric and cosmic patterns to reflect his personality. This is further highlighted by a dagger design that symbolizes Mat Jenin's pivotal role in the narrative. As he transitions to kingship, the use of yellow and green hues, along with floral patterns, represents his regal stature. The crown design incorporates Malay elements as a central feature of each costume. For Nakhoda Ragam, the colors blue, red, and yellow represent his seafaring profession, while flora-based patterns reflect his identity. The inclusion of a gambus instrument reinforces the narrative, showcasing Nakhoda Ragam's melodious voice. Belalang and Pak Belalang, a family residing in the swamp, are depicted in green and brown to harmonize with their surroundings. Belalang's character is emphasized by a catapult, symbolizing his wisdom

and courage in hunting. In contrast, Pak Belalang's costume features yellow and orange to signify his role as an emissary of Raja Bersiong.

Raja Bersiong, depicted as an antagonist, is illustrated in orange and yellow hues. Orange evokes a sense of mystery, while yellow symbolizes gold, representing Raja Bersiong's wealth. These colors are incorporated into the crown design, reflecting the character's theme and identity. Mak Deruma, the owner of the Pisang Salai stall, is represented through green, brown, and yellow tones, with floral patterns reinforcing the concept of his costume design. Bawang Merah is portrayed using red, blue, and yellow, symbolizing her traits in the story, while floral patterns highlight her femininity. In contrast, Bawang Putih's white and brown colors prevent misinterpretation, and shared floral patterns with Bawang Merah emphasize their sibling relationship. Costume design plays a crucial role in defining character identity, acting as a visual language that conveys personality, background, and narrative. Patterns, shapes, and colors significantly impact the overall visual presentation, particularly in character styling. These elements serve not only as symbols of identity but also encompass the cultural, historical, and narrative aspects of the film, as discussed by Tomita (2015).

The findings emphasize the role of symbols as variables that interpret designs, reflecting the characteristics of the characters, while social status ultimately influences the final design outcome. According to Latiff and Omar (2019), symbols provide a comprehensive reflection of culture and environment. They represent the costume design process based on the interpretation of the character's identity (Djamereng & Yusuf, 2019). Social status plays a key role in shaping costume styles, which mirror the character's position within society. Historically, costume designs were influenced to reflect social ranks, with each fictional reference highlighting unique traits tied to its era and setting. Therefore, it demonstrates how designers creatively used costumes to visually distinguish characters' social statuses (Akpan, Udofia & Edem, 2020; Arbiawalia & Fathiani, 2019).

6.5   Validity Framework

Validation of the framework is crucial to ensure its reliability across various contexts (Villarino, 2024; Cook & Beckman, 2006). In this study, the developed framework underwent validation. The elements, factors, and relationships within the developed CCSRF were verified by several experts. Five animation experts were selected as respondents for validating the framework. The validation questionnaire consisted of three parts, encompassing 17 components related to elements, factors, and relationships within the CCSRF. Experts were asked to provide their approval and suggestions regarding the developed framework. The Content Validation Index (CVI) was employed to determine the content validity agreement among the experts.

Table 4: Validation Result from Expert

		EXPERT PERCENTAGE AGREEMENT (%)
COMPONENT	Character Identity	100
	External Factor	80
	Visual Element	100
SUB-COMPONENT	Age	100
	Gender	100
	Personality	100
	Physical	100
	Environment	100
	Culture	100
	Colour	100
	Pattern	80
	Form	100
RELATIONSHIP OF COMPONENT	Object - Interpretation	80
	Interpretation- Representation	100
	Object - Representasi	80
	Social Status	100
	Symbol	100

To ensure validity, a Likert scale was used with categories such as "Strongly Agree," "Agree," "Strongly Disagree," and "Disagree" to assess the appropriateness of components (Lynn, 1986). An appropriate component indicates its validity for inclusion in the developed framework. This approach utilizes the Content Validation Index (CVI), which calculates the average rating and level of suitability provided by experts for the framework. For a panel of three to five experts, an ideal CVI acceptance value is 1 (Wang & Sahid, 2024; Polit & Beck, 2006). A CVI value below 80% indicates a low level of agreement, raising concerns about objectivity and appropriateness. Table 4 illustrates the percentage of expert agreement for components, sub-components, and relationships. All 17 components in the Character Costume Symbolism Relevance Framework (CCSRF) have a CVI index value exceeding 80%, with a CVI acceptance value of 0.9. Although the overall average validity coefficient differs by only 0.1, it remains acceptable. Based on the validity percentage, it is clear that all elements proposed in the CCSRF are accepted and endorsed by the experts.

7.0   Conclusion

The Character Costume Symbolism Relevance Framework (CCSRF) enhances our understanding of the components involved in the creative process, including character identity, external factors, and visual elements. This study indicates that experts agree on the importance of all these components. However, there are some limitations. First, the focus was solely on the pre-production creative process for costume characters derived from folklore stories. Future research could broaden the scope to encompass the entire costume-making process in animation, thereby enhancing valuable skills among the younger generation. Additionally, the study had a limited sample size. Future studies could achieve broader and higher-quality data by including participants from various departments within animation production and involving multiple groups. A more comprehensive framework could emerge from diverse samples in future research. Moreover, the costume design framework would contribute to a deeper understanding of cultural symbols that influence character identity, both in the industry and among students. Future researchers may find this study useful as a reference and guide.

8.0   Acknowledgements

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