

CRITERIA CONTENT OF ANIMATED SERIES UPIN AND IPIN FROM THE VIEW OF PRODUCTION LES' COPAQUE COMPANY

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ABSTRACT

Local animated works face great challenges when faced with animated films from the west, especially from the aspect to sustain the processing and organising of the product and company. However, the development of technology and organizational knowledge nowadays has made local producers able to market their animated series proudly and have their fans in the entire local media and internationally. Les Copaque, which publishes the animated series Upin and Ipin, has taken up the challenge with a line of young creators to internationalize the Upin and Ipin Animation series as well as introduce the country's special culture as it has a diversity of races and cultures and lives in peace and tranquillity. Therefore, this article seeks to explain the criteria used by Les Copaque to produce the animated series Upin and Ipin. This study used an online interview method using Google Meet with the Creative / Technical Director and New Media Head and Head of Public Relations. The results found that all criteria are along with the key dimension of involvement, consistency, adaptability and mission in the theory of Organizational Culture and Effectiveness by Denison and Mishra (1995).

Keywords: Animation Technology, Animation Publishing Strategies, Animation Publishing Criteria, Multicultural Society in Animation, Upin and Ipin Animation

INTRODUCTION

The history of animated films officially through the Malayan Film Unit or now better known as Film Negara began to present Hikayat Sang Kancil in 1983 (Azahar Harun and Russlan Abd Rahim, 2010). Technological sophistication in the early 90s produced the first serial animated films patterned on local cultures such as Usop Sontorian, Kampung Boy, Sidek's Children and Village Ball in 2 Dimensional forms. The mastery of 3D computing technology has subsequently successfully produced new versions of animated films such as SeeFood,

Pada Zaman Dahulu, Upin dan Ipin, Boboiboy, Bola Kampung The Movie and others. Along with the latest developments, the content of animated films does not shy away from promoting Malaysian identity and local identity as well as inter-racial unity according to the National Culture Policy 1971. (Shaliza Dasuki et.al, 2015).

Les Copaque (<https://lescopaque.com/>) is a French spelling named after the company's studio. It is adapted from the word Last Kopek which means last chance and refers to the effort put together with dreams and hopes. The studio, which has Multimedia Super Corridor (MSC) status, uses 3D Animation, Computer Generated Image (CGI), and Autodesk Maya (Autodesk Inc, 2009) technology and operates in Shah Alam, Selangor. It was established in December 2005 jointly by Haji Burhanuddin Radzi and his wife Hajah Ainon Ariff as a publisher along with several graduates of University Multimedia Malaysia (MMU). According to Siti Suriati Isa (2012), based on research criteria that integrate creative content, technology, innovation, and culture, Les' Copaque Company is stated as a fast-growing company with its products that display cultural diversity and become popular in Asia regional countries.

The animated film series Upin and Ipin was first shown in 2007 through a local television broadcast on TV9 specifically in conjunction with the Ramadhan and Aidilfitri celebrations. It received good attention and response from viewers throughout Malaysia. According to Muhammad Syahman Mahdi et. al (2019), this animated film is not tired of being watched by every layer of society. In short, this story tells the life of twin boys named Upin and Ipin with family members, friends, and the village community. As the popularity of the story is seen to be able to trigger a new phenomenon in the local animated film industry, the original role of Upin and Ipin as child characters who only play by the side of the road (MDEC, 2020) in the story concept 'Gang Adventure Begins' turned into main characters in cinema. To date, the production of the animated film series Upin and Ipin is still airing on local media stations after spanning more than a decade on a seasonal basis each year.

The success of Les' Copaque Company is evidenced by the 77 awards received as a benchmark for the results of joint efforts as an organization. According to info stated through the Les' Copaque Company website (<https://lescopaque.com/v11/anugerah-les-copaque-2020>), the award is behind the challenges and obstacles they face. Furthermore, Les' Copaque Company is a nationally and internationally recognized company. In addition, Les' Copaque Company was also appointed as an ambassador for several local companies'

products as well as institutions as a face that can bring a positive and influential image to its audience who have learned about the excellence of publishing the animated series. It is proven that the characters of Upin and Ipin are made icons of Malaysian tourism ambassadors (Suliati Asri, 3 Ogos 2017), Mahabbah Ambassadors (Astrowani, 6 Mac 2019), and UNICEF Ambassadors (peraktoday.com.my, 8 Mac 2013) and there are also product productions that use them as models in their products. Given the concern about community affairs issues highlighted through such storytelling, it should not come as a surprise when it becomes close to all walks of life. As a result, the content of the animated film is used as reference and study material by scholars in various fields such as communication media (M. Endy Saputro, 2011), education (Normaliza et.al, 2014), and culture (Nur Salawati Mohd Nadzri dan Hanita Hassan, 2013). Such is the impact on the benefits and the impact that can be derived from the publications produced by Les' Copaque Company in giving influence to all industries and institutions related to it.

METHODOLOGY OF RESEARCH

The methodology of this study collects data through interviews with informants due to their expertise. Information obtained from informants is a source of primary data, which is original information. The question method was unstructured but purposeful. It aims to provide the concept of study guidelines so as not to deviate from the discussion topic that will be conducted. According to Chua Yan Piaw (2006), individual interviews are effective because respondents have useful characteristics and opinions from different perspectives. Interviews with Les' Copaque Company management and publication representatives were conducted online using the medium Google Meet. The interview questions were presented based on the purpose or objective of the study, list out criteria of the production process for Upin and Ipin animated films. As the production of Upin and Ipin animated films is seen to have been established for more than a decade, the content criteria of the production were identified through interviews with two representatives from the Les' Copaque Company, namely the Director-General of Animated Films and the Technical Division who have been experienced since 2007. in the publishing division named Syed Nurfaiz Khalid Syed Ibrahim (23 July 2021). Meanwhile, on the management side, Mohd Zarin Abdul Karim (23 July 2021) is the Head of Public Relations and New Media who started his service in 2006.

Based on the results of the interview, all the information is divided more specifically through the Cultural Organizational Theory presented by Denison and Mishra (1995). The

management of the Les' Copaque Company organization is seen from its internal and external aspects which consist of adaptation, mission, involvement and consistency. For the four main criteria, there are changes from the point of view of flexibility along with stability to achieve the direction of the company's goals. The description of the theory is as follows:

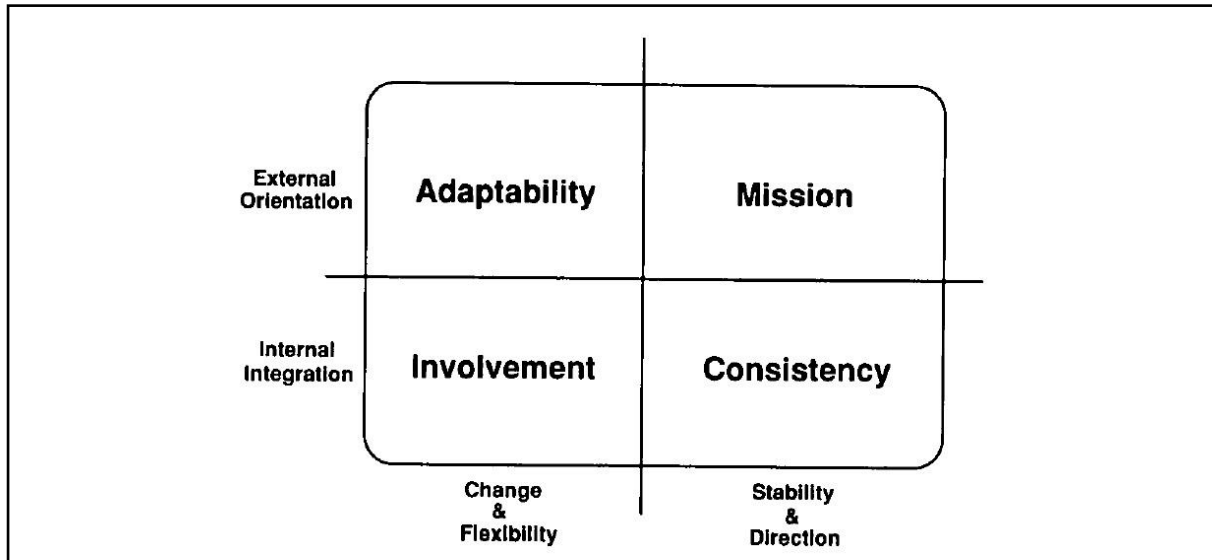


Figure 1: Theoretical Model of Culture Traits

All the dimensions found in the model have a division that is a measure of the theory. However, the scope of this study is limited to the extension at the level of calculating the results of the criteria that have been found. This is because the main focus of this study is to identify the criteria that make Upin and Ipin animated film content popular even outside of Malaysia.

Results of The Interview with Les' Copaque Company

The criteria for publishing animated film content are general as it depends on specific circumstances. From the point of view of Les' Copaque Company's management for each year, Mohd Zarin Abdul Karim (23 July 2021) stated that his party will always target product results of 42 ep. However, in the point of the department of publication, specific criteria are not listed due to the situation and results of discussion with co-workers or clients during the process of making Upin Ipin animated series will always change and needs for flexibility based on the requirements with the company rules and regulation. The content publication criteria for Upin and Ipin animated films are summarized and described below:

DIMENSION	INDICATORS	RESULT OF THE INTERVIEW WITH LES' COPAQUE
Involvement	Empowerment	Production Worker Challenge and Existing Resources
	Team Orientation	Responsibility as a model or child icon
	Capability Development	The presentation is accurate, relaxed, easy to understand, and engaging
		Anticipate Islamic values and universal values
Consistency	Core Values	Local cultural value through game and folklore
	Agreement	According to the publication guidelines
	Coordination & Integration	Challenge Manage Broadcasting Sales to TV Station
Adaptability	Creating Change	The process of producing the content of the story
		Realize the potential and development of the story
	Customer Focus	Requirements and Response from fans
	Organizational Learning	Challenge of cooperation with the sponsor
Job Challenge with Tsuburaya Company from Japan		
Mission	Strategic Direction & Intent	Stimulate audience thinking and experience sharing
	Goals & Objectives	Contains a touch of emotional value
		Have a sentimental value
Vision	Thinking out of the box	

Figure 2: Description of criteria content publication by Les' Copaque animated film Ipin and Ipin's based on organizational culture traits

Figure 2 shows four dimensions according to the theory for this research. Each dimension a have several traits or indicators to identify the results of the interview. Details information obtained and categorized as follows:

1. INVOLVEMENT: Commitment, Ownership and Responsibility. That is to make sure each of the people related to the work and results is aligned and engaged. Indicators for these criteria have empowerment, team orientation and capability development.

a. Empowerment: Production Worker Challenge and Existing Resources

The priority of the Publication Division is to have skilled manpower as an asset to produce animated films. According to Syed Nurfaiz Khalid, for the workforce recruitment process, Les' Copaque Company needs to provide several attempts to test their skill level in the animated film production process. This is because Les' Copaque Company is a company that emphasizes the quality of work produced. Due to this, the establishment of Les's Copaque Animation Academy (LCCA) is an initiative or platform to continue the continuity of the workforce for any individual who has a high interest in this career and Syed Nurfaiz Khalid also does not deny the process of obtaining a true workforce- True to the skilful and quality is very stressed as they will be trained diligently to the maximum level. For existing workforce nowadays is informed that the work schedule is very strict and the workload is increasing when facing time constraints to pursue the delivery date of publications to stakeholders such as TV stations and sponsors. In addition, the factor of the Movement Control Order (PKP) by the Government caused by the COVID-19 virus has also led to the implementation of their work plan being increasingly disrupted from the actual foundation following the health problems of the workforce and the distance of the location that has curbed communications with colleagues because have to work from full-time home.

The voice-over for the characters of Susanti, Kak Ros, Rajoo, Upin, and Ipin sometimes is done by several different people because the original voice talent became unavailable due to certain circumstances such as pursuing education, switching jobs, joining other firms, moving abroad and so on. To address this issue for Rajoo's character, for example, Mohd. Zarin Abdul Karim did not deny that the character had once had a time ago for the season (2007) and the adventure gang movie began (2009). As a representative of the animation "Upin & Ipin" by Les' Copaque, Mohd. Zarin Abdul Karim has not intended to increase the number of existing characters because Les'

Copaque believes that the capital is sufficient for the context of its storytelling; due to the large number of existing characters. Furthermore, Rajoo's character is not a major player in this animation, so there is no need to spend money solely on it. Les' Copaque, on other hand, does not dismiss the impossibility of re-creating Rajoo's character and finding the appropriate background voice if it has a significant context in the storytelling.

b. Team orientation: Responsibility as a model or child icon

Because Upin and Ipin are popular children's icons, Les' Copaque Company is responsible for maintaining the image quality of its characters as best as possible. Mohd Zarin Abdul Karim and Syed Nurfaiz Khalid stated that in the Upin character acting dialogue, Ipin and his friends must be polite, civilized, not too rough, and necessarily behave well. This is because the conducted behavior will be the following children who watch the animated series. As such, the filter of the Director-General of the Content (Mrs. Ainon Ariff) on the Publications in the final part before being sent to TV stations for filtering according to the guidelines which in turn played an important role. Syed Nurfaiz Khalid states that the views of children who are fun with animated film viewers alone are inadequate, but also require monitoring from adults who have various perspectives to ensure it is safe to watch.

c. Capability development: The presentation is accurate, relaxed, easy to understand, and engaging

Transferring the content from the point of view of the message through the dialogue found in the script is required to be relaxed and looks light as the majority of the audience are children. In this regard, Mohd Zarin Abdul Karim stated that the message should be conveyed clearly and frankly, at the same time, it should not be boring even if the screening time has a long duration and will make the audience always feel excited to continue to want to watch more animated films. when the time comes. This shows that there is a cliff-hanger element¹ in the animated series apart from using the hook, teaser, and slider method for each release of the storytelling to continue to attract the audience to be loyal to the animated film series.

From a technical point of view, Syed Nurfaiz Khalid (23 July 2021) stated that the audience likes beautiful content, interesting action, elements of comedy or funny, looks

¹ Cliff-hanger means hanging and it works to make the audience wonder or tongue to see the next episode.

cute, and coupled the charisma of the character that is easily recognizable visually through the criteria of appeal (standout) and expression. which exaggerate (exaggerate) as concerning facial reactions, feelings, or actions that are quite exciting for strengthening the confidence of the audience and elevating the emotion of the story so that it is successfully conveyed. According to him, to ensure that the audience's attention does not escape from the entertainment, the movement of the scene must always be accelerated and requires the right tempo such as the rhythm of music having the appropriate tone.

d. Capability development: Anticipate Islamic values and universal values

The Les' Copaque Company does not deny that in the first and second seasons, the content of the Upin and Ipin animated film series is filled with Islamic content containing a story that is based on fasting, prayer, zakat fitrah, Lailatul Qadar, and so on. The content of such content is among the examples to test the current market before launching an animated film titled the adventure gang started in the cinema in 2009. Due to the Upin and Ipin animated film series market which then penetrated internationally, content in the third season and beyond was enacted for adaptation with the state of society globally with the filling of universal values. In this regard, Mohd Zarin Abdul Karim believes that the Islamic values themselves are broad as maintaining cleanliness, personal care, appreciating time, early sleep, and so on can be understood by overseas communities in general. Nevertheless, there is also a filling in how the Muslim community in Malaysia is fasting and celebrating the Aidilfitri celebration day for example, among the contents of the storytelling that is always highlighted in every season. This also makes the topic indirectly promotes Muslims on a relaxed and seen maintaining Malaysian elements and local content features.

Syed Nurfaiz Khalid also did not rule out if the Les' Copaque Company publishing party found that there was an appropriate context of Islamic practice, it would be applied to the contents of the Upin and the general animated film series at a time later. Mohd Zarin Abdul Karim stressed that there was a special publication of the contents of the Islamic teachings to the present child with the Upin Ipin Iqra brand that has already entered the market in the second season and has plans to continue it to the next season.

Among the topics submitted in the special series are as short suras together with translations, ablution together with intentions, five-time prayers, Dhuha circumcision

prayers, the question facing the Temple when performing prayers, and so on. It also highlights certain feelings or emotions when doing the practice of worship. There is also a filling of the stories that will be published because according to him, the contents of animated films for children in the form of storytelling are very rare in the market.

2. **CONSISTENCY:** Require systems, structures and processes. Have a core value, agreement, coordination and integration. The leverage is created within the company and stakeholders.

a. Core Values: Local cultural value through game and folklore

The story of storytelling in almost every title will usually be infused with traditional game culture such as congkak, condensing, slippers, long giants, takraw ball, super, Seremban stone, pulling coconut leaves, and so on. According to Mohd Zarin Abdul Karim (23 July 2021), generally, the animated series of Upin and Ipin still maintain the characteristics of the village by inserting a few traditional games.

He also states that there is a story that contains elements of folklore inserted like the Tanggung or Malin Kundang, Batu Belah Batu Bertangkup, Bawang Putih and Bawang Merah and so on. The story is undeniable to have similarities with versions of Indonesia's over-cause clan as the Nusantara. The contents of the Upin and Ipin animation contained in the cinema film such as Single Siamang Keris are also seen bringing various types of folklore that are changed with the suitability of the innings in it such as Singapore is violated, Mat Jenin and the King of Clove. According to Syed Nurfaiz Khalid (23 July 2021), this folklore also has a lesson from the context of the context as a result of the actions taken.

b. Agreement: According to the publication guidelines

Throughout the publishing process, all Upin and Ipin animated film production works will be monitored by assistants, and creative and technical directors until the show has been published. As the person who plays a role in keeping the process, of course, Syed Nurfaiz Khalid is aware of the publication of the animated film content contents that will also be reviewed by the Director-General of the content, namely Mrs. Hajah Ainon Ariff before being sent to the TV station for the final refinery before passing the show or broadcast to the air for public viewing. In this regard, Mohd Zarin Abdul Karim said the guidelines were not in their possession, as they thought it could be considered based on reasonable

awareness or called 'Common Sense.' Mohd Nurfaiz Khalid added that for more details about the line The guide can be referred to by TV stations in the Film Filtering Board Division. Among the examples of the stated guidelines are when working with well-known Malaysian entrepreneurs such as Dato' Aliff Syukri, they can only display pictures or sales products held by animated film characters but cannot be expressed through dialogue or any reference to the D' Herbs brand. Otherwise, it will be labelled as an advertisement, no longer an animated movie story that wants to be aired.

c. Coordination and Integration: Challenge Manage Broadcasting Sales to TV Station

TV9 is the first platform that featured a series of UPIN and Ipin animated films at the beginning of its emergence. A decade later, Les' Copaque Company broadcasting contracts with TV9 are terminated on the policy factor of the financial allocation measures to be implemented by the TV stations that are more inclined towards the search for fund resources to maintain its company's continuity. This does not hurt the Les' Copaque Company because, at the same time, the Les' Copaque Company also sells its products to be broadcast on several other local and foreign TV stations such as TV channel RTM 2, Astro Prima, Astro Ceria, Astro First, Netflix, MNC TV, Disney Channel, Disney Plus and others. According to Mohd Zarin Abdul Karim, the Upin and Ipin animated film series have been aired in 18 Southeast Asia among them are the Philippines and Vietnam.

Challenges to managing broadcasting sales to TV stations are every purchase from TV stations is a different Les' Copaque Company issue product. This is because each TV station has its broadcasting plan schedule and Les' Copaque Company has no right to intervene with the management. Mohd Zarin Abdul Karim provides an example of the show from the Astro TV station to be slightly deferred compared to other TV stations as the channel will collect the entire show and implement the marathon concept or impressions simultaneously. While the challenge for overseas TV stations is to find the right time equality point to air so that it can be enjoyed by the audience from two different countries at the same time from the broadcast studio. The sale of the Upin and Ipin animated film series as well, on behalf of the Les' Copaque Company is unique as it finds the first series of season issues the company is still bought by some TV station stations. This shows that Les' Copaque Company should always be sensitive and flexible with the

request of a TV station company that wants their publishing products regardless of seasons.

3. **ADAPTABILITY:** Create change, customer focus and organizational learning. Les' Copaque Company always try their best to follow the current issues based on the concern of society's patterns and adapt to trends and the market to make sure its production is relevant for both clients and the audience.

- a. **Creating Change: The process of producing the content of the story**

According to Syed Nurfaiz Khalid, producing a story is a challenge because the results of the animated film movie are seen as simple or relaxed and lightweight are derived from heavy sources. This is because they know it has the contents to be presented to children who need to be understood with an analogy that is easy from the dialogue point or act done through the animated film character. Occasionally, the content of a long-animated film needs to be shortened or short content should be discharged according to the suitability and demand from stakeholders such as the sponsor. To meet these requirements, sometimes the Les' Copaque Company publishing party will try to fill it with a character that appears to be more prominent than the perspective of personality that may be highlighted with excitement or performing aspects. Additionally, most of the generated stories require a new idea and look fresh so that it does not seem to have similarities with the stories that have been aired before. At the same time, the contents of the stories presented are required to suit the current issues, coinciding with the customs of young people of the youth today and they need to be diversified so that the audience is not bored. Ensuring that the outcome of the story can make the audience a proper reaction whether sadly with crying or hilarious laughter is also a challenge for the Les' Copaque Company publishing group.

Given the market and the growth of Upin and Ipin animated films that are growing to the international level, Les' Copaque Company also needs to ensure that its contents are common and hope it can be understood by various levels of society globally, even at the same time striving to maintain cultural elements the local country. According to Mohd Zarin Abdul Karim, marketing UPIN and Ipin animated films on the Disney channel for example is a challenge for the Les' Copaque Company as it is generally known that the owner of the company is not Muslim. Therefore, the Les' Copaque Company coordinates it as appropriate to the general values as an info partnership that is

the practice of the Muslim community in Malaysia such as welcoming celebration days or feasible ways that can be known to non-Muslim external communities. In addition, there are other challenges when it comes to requests from local fans who mainly consist of Sabah and Sarawak to display stories related to the culture of the community. This will be considered and has the potential to be published if it has a suitable context and enough with the required storyline. This is because it is likely to create a new character, requiring the background vocals and the new talent search process is to take high budget costs and delay the publishing process to produce a previously planned work. While generally it is known that the existing character has been crowded and at the same time fears will overshadow the main character being highlighted by Les' Copaque Company for now, Upin and Ipin.

b. Creating change: Realize the potential and development of the story

The Les' Copaque Company's success momentum started from experiments producing UPIN's animated film series and Ipin first and the second season made some of the series for the next episodes as well as an equal experiment. As stated by Mohd Zarin Abdul Karim by bringing the example from the water tale of the seawater (2009) water in the third season to be developed to the story titled Traveling to Treasure Island (2009-2012) over 10 parts of the episode. In addition, he also shared about the story titled Mosquito War (2020) also possibly potentially expanded to another story in the future.

c. Customer focus: Requirements and Response from fans

The Les' Copaque Company publishing party hopes that their animated films are acceptable to all levels of society to enjoy content delivered. This is because fans are the main source of Upin and Ipin animated film production products growing nationwide to the international level. They are also individuals who assist in promotions to raise Upin brands and Ipin as they also upload Upin and Ipin animated film series on social media channels such as YouTube, Instagram, Facebook, and so on. Indirectly, Upin and Ipin animated films of Les' Copaque Company products will always be promoted with broadcasts and viewing by fans regardless of the time and place only determined at the end of the finger only for this sophisticated period. Mohd Zarin Abdul Karim also did not rule out that at times the animated film industry atmosphere also had its tidal phenomenon and required other strategies such as launching the latest animated films in

the cinema as well as the habit of serial stories posted on the TV so that the audience became more enthusiastic to stay loyal to Les' Copaque Company Publication.

Among the animated film factors of Upin and Ipin are accepted by the community by majority as the female characters found in it are positive and seen adhering to religion in everyday life (Noor Aida Mahmor dan Nasihah Hashim, 2015), having a filling filled with lessons, containing elements of affection and teaching the meaning of sacrifice (Hamizul, 2019). Overview instead found some issues sparked controversies and criticisms such as the issue of soft men through the character of Salleh, the use of gross language (Nur Asyikin, 2019) by some groups of society, the Fizi character that insulted Upin and Ipin could not enter heaven because no mother (Madiha Abdullah, 2020), Upin and Ipin were charged with rude polemic spark (Nadia Azam, 2019) and so on. Despite the comments, it is undeniable that a soft man is a reality in society's lives. From the point of view of their successor language like me and you follow Mohd Zarin Abdul Karim, it is the context of Upin and Ipin characters against peers, but they still retain courtesy according to the real world when speaking to Kak Ros and Opah for example.

While Fizi's character missed talking so it caused a huge controversy about the dialogue "if there was no mother? It is not a paradise", was deliberately designed by the Les' Copaque Company scriptwriter so that it was a substance that was aimed to be viral by all members of the community who watched it. However, the termination of the story is concluded with an apology from the same character. According to Syed Nurfaiz Khalid, the Upin and Ipin animated film storytelling skills from Les' Copaque Company publishing are increasingly smooth and will intend to make its contents a topic that will always be discussed by the public according to time. Such matters show that the issuance of the Les' Copaque Company has always had efforts to make improvements and reforms from time to time from the point of skills to filling its storytelling content in the local animated film production industry in Malaysia.

d. Organizational learning: Challenge of cooperation with the sponsor

From the point of view of the work procedure at Les' Copaque Company, Syed Nurfaiz Khalid states that any cooperation with the sponsor is within a year before the animated film relating to the contents of the sponsored content is broadcast on the air officially. Among the companies that have been working with the Les' Copaque

Company are the Anti-Corruption Commission (MACC), Selangor Zakat Board (LZS), the Foundation of the Islamic Economic Economic Development Foundation (YAPEIM), the Ministry of Domestic Trade and Consumer Affairs (KPDNHEP) and others Leading institutions or individuals in specialized fields such as Dato 'Aliff Syukri, who is a successful entrepreneur, Dato' Aziz Sattar the veteran artist who is a Malay film icon and many more. Despite the outcome of the collaboration, Mohd Zarin Abdul Karim also stated that there were several partnerships with other institutions or companies that had to be postponed, still in the process of discussion or waiting for decisions that may be due to several factors such as the main focus of sponsoring companies that have changed directions or have different planning After that where it also involves a financial allocation factor.

Whereas for animated film filling, there is a request or condition submitted by the sponsor to be fulfilled for delivering content. The challenge occurred if heavy content should be given lightweight, relaxed and creative so that it is easy to understand by children such as stories titled Bribe Fighting (2014) from the MACC. Such as this is stated by Syed Nurfaiz Khalid, although the contents produced from the outside are simple, the process is very complicated. In addition, according to Mohd Zarin Abdul Karim's experience collaboration with social media management such as Instagram wants Les' Copaque Company to broadcast the safety features available on the app. However, it becomes a dilemma because from the legal point of view is to be an offence for children under the age of 5 to hold a smartphone. And the description of promoting apps for some other institutions has also been fulfilled before such as the Selangor Zakat Board which wants to introduce zakat payments online. Collaborating with the sponsor requires the delivered content to be beautiful, attractive, and creative. In that case, the Les' Copaque Company also needs to ensure that the info presented is accurate and needs to complete according to the prescribed time.

e. Organizational Learning: Job Challenge with Tsuburaya Company from Japan

The Ultraman Ribut I and II produced in 2014 and 2015 by Les' Copaque Company is a collaboration with Tsuburaya companies from Japan. To feature storm Ultraman stories in the animated movie of Upin and Ipin, the two companies have their intellectual property rights. According to Syed Nurfaiz Khalid, among the challenges of cooperation with the Tsuburaya is from the point of view of the language to communicate and the

need to interpret it to understand the content of their presentation despite using English in the context of the conversation. The next challenge is about an agreement on the physical design of the storm Ultraman character that needs to be produced in terms of facial restructuring, body, height, and so on. It is dominated by the Tsuburaya as they decide to re-establish the publication of the original Ultraman character in 1966 due to its exclusive creation rights that have been held since long ago until now. Therefore, to maintain local features with Malaysian identity, Les' Copaque Company is a decompose to include the movement of silat art on the storm Ultraman character when it comes to a battle with monsters in the animated series of Upin and Ipin. While the process of producing a series of storytelling is complicated and complex, it is a spirit that gives a sensation a unique and valuable experience to him.

4. **MISSION:** Shows direction, purpose and example as a blueprint for a whole team in Les' Copaque Company. All team members will understand their function properly when they have a clear strategic direction and intent, goals and objectives and vision.

a. Strategic direction and intent: Stimulate audience thinking and experience sharing

There is a part of the content of the Upin and Ipin animated film series that has been published that has sparked the audience to think. According to Mohd Zarin Abdul Karim (23 July 2021), sometimes the scriptwriter plans a story that deliberately causes controversy so that it is discussed and becomes public talk about it such as the story titled Syahdunya Syawal (2020) featuring the character Fizi who makes Upin and Ipin sad with the words 'if there is no mother, then there is no heaven.' The plan came true and this later became a hot topic of conversation across social media platforms. In addition, the production of the animated film series Upin and Ipin has been successfully screened abroad and this makes it a platform for viewers to learn about the culture of the local Malaysian community. According to Syed Nurfaiz Khalid (23 July 2021), the content of the animated film series Upin and Ipin is used by foreign audiences to learn the Malay language as informal learning material. Apart from that, it is also used as a medium to know the experience of the Malaysian community in living life, especially the Muslims, such as fasting and celebrating festivals.

b. Goals and objectives: Contains a touch of emotional value

The content of the animated film series of Upin and Ipin contains a touch of emotional value. Apart from triggering sad emotions and causing spectators to cry, Syed Nurfaiz Khalid said there was also a happy emotion, excitement, laughing or a reaction to clapping as a sign of celebrating a supported character along the spectate against the animated film when looking at the characters gained success or victory After struggling with various challenges and pressure faced. This indirectly shows that the audience has appreciated the storytelling so well.

Similarly, the views of Mohd Zarin Abdul Karim are that emotions are human nature and it is the result of achievement for the Les' Copaque Company behind the feeling. To produce an invaluable emotional value for the audience, Syed Nurfaiz Khalid states that it is a result of the study based on the understanding and experience of the animator when wanting to produce the contents of the animated film.

c. Goal and objectives: Have a sentimental value

From the corner of sentimental value, UPIN and Ipin animated films are a brand that will leave a special impact on the soul of the audience when they have watched them from a young age. For example, when individual children have watched it from the age of 10 to date, it is said that the animated movie of Upin and Ipin will also be mixed with their memory when treading adults. The analogy was shared by Syed Nurfaiz Khalid when he stated that the nostalgia of the children passed by him at that time favoured the story of Doraemon was still in his memory of the animated film characters when recalling the Nobita separation of the Dinosaurs with the dinosaurs It is over from small to large. The animated movie story produced by the country of the rising sun was seen successfully abandoning the deep impression of the soul of his child and now despite being adulthood, his feelings are still said to be quite tied with the culture of the country even in the reality of the identity he has directly associated with the country concerned. Such a thing also causes him to want to make Upin and Ipin animated films as a product that can be remembered by the audience as a special moment when they are in the process of growing childhood by sticking to the touch of local cultural memory itself.

d. Vision: Thinking out of the box

Les' Copaque Company uses a small frog as its official logo named Si Polan. In conjunction with the Malay Proverb, 'Like a Frog Under a Shell,' the frog's position on the shell is interpreted as symbolic of wanting to have big dreams and the ability to think outside the box. Based on the company name and the shape of its logo, SLC's mission is to use that mentality to give the best in creating its own intellectual property with the best quality. Syed Nurfaiz Khalid stated that Les' Copaque Company is a field for artistic children to highlight their talents professionally in the form of a career and is no longer seen as a hobby to work in general, but has a clear goal in the form of an organization. The statement coincides with an interview source from Astro Awani (2018) that the development of the country's content industry requires efficient fund management, able to create a sustainable ecosystem and able to boost the Malaysian brand to the international level.

CONCLUSION

The practice of Les' Copaque Company is seen to coincide with the Organizational Cultural Theory and the effectiveness as submitted by Denison and Mishra (1995) containing several internal and external criteria, the element of engagement, consistency, adaptation, and mission. When it comes back before achieving success internationally, Les' Copaque Company is seen to have taken a wise move in venturing into this industry. Among the early steps was the involvement through a short-sized series of animated film posts in conjunction with the Ramadhan month in 2007 before launching the animated film 'Gang: adventure start' in 2009 to the cinema. The encouraging response has continuously made the Ipin Ipin animated film series until now consistently aired on the air of local and foreign television stations. Other involvement shows Les' Copaque Company cooperates with the publication of companies from Japan named Tsuburaya Production Co. Ltd. By producing storm Ultraman in 2014 and using the Barter method for savings on animated production costs with the company (Nadia Azam, 2019). Les' Copaque Company's efforts became the box office when the 'Siamang Single' was launched at the cinema in 2019. It also created the first record when entering the paid local TV channel Astro First at the end of 2020 as the second show. The conclusions available from the Les' Copaque Company in achieving the successful release of the animated film and Ipin are requiring realistic planning in implementing its manufacturing process, creating a culture of the content of the community, as well as

consistent efforts and having a relationship with company institutions In the country or internationally as well as adaptation by understanding the current situation in acting to ensure that the continuity of the Company's efforts and planning can be continued with advanced Jaya.

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