CREATIVE INDUSTRIES ANDA SOCIAL RESISTANCE:
A Conceptual Study of Video Games as a Medium of Social Resistance

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Abstract
Video games are one of the sub-sectors in the creative industry. As part of the creative industry, video games are often seen as a creative way to improve the creative economy. However, video games as a creative endeavor are not always meant to be limited to the economic field. This article then aims to describe that video games can also be used/meaningful as a medium of social resistance. This article was written with a qualitative descriptive approach supported by the data collection process through literature study. From the results of the discussion, it can be seen that video games are able to produce and reproduce culture and ideology in the minds of the audience through participatory elements so that they can be created and used as a means of resistance to authority and criticism of a socio-cultural phenomenon. Conceptually, video games become cultural agents that have their own power in terms of generating meaning from open ones. Practically speaking, the form and function of video games as a medium of resistance in various fields has finally led to the presence of video games as a tool in responding to economic hegemony in the creative industry itself.
Keywords: Video Game, Resistance, Medium, Creative, Popular

PRELIMINARY

When it comes to the creative industry, (usually) it will be very closely related to the creative economy. Creativity and knowledge are two crucial assets if you want to produce new breakthroughs and have high competitiveness in this increasingly fierce market. By utilizing their creativity to create various products or services, the income that can be obtained will also increase. So, it can be said that the creative industry is actually part of the creative economy considering that the creative industry produces various products that require creativity with cultural elements and are generally carried out in economic activities. However, not only related to the economy, several forms of creative industry can also be interpreted as a tool of social resistance, one of which is through the medium of video games.

Video games for today's youth are much like literature for young people in the Renaissance. Video games – as part of the creative industry are the most advanced form of

today's popular-industrial culture. But strangely, different from other forms of creative industries such as films, music and comics, video games are rarely tampered with by reviewers of popular-creative industry studies. Since the first appearance of video games for residents of North America in the early 70s. The gaming industry has experienced tremendous growth, both economically and culturally. At first, the profits of the gaming industry in the United States were worth about $200 million USD in 1978. Since then, this industrial sector has grown rapidly to become a large industrial sector which was worth about $52.7 billion USD in 2010, and outperformed the music and music industries. film industry which is worth $35.1 billion and $31.8 billion USD. In addition, although video game production and consumption was exclusively in America in the early 1970s, the game industry has expanded worldwide since then (Cucuel, 2011). In 2020, the value of the gaming industry will reach US$159 billion. Meanwhile, the value of the film industry in 2020 reached US$42 billion. This means that the value of the game industry is more than three times that of the film industry. Not only that, the existence of mobile games that have a low entry barrier makes the number of gamers increase rapidly. By 2021, the number of gamers is expected to reach 3 billion people.

The popularity of digital games has spurred the game industry to develop games in terms of content, visuals, and the technology used. Therefore, various efforts have been made by game development companies to capture the interest of consumers or game lovers for the games they launch. One very popular game like Grand Theft Auto V which was originally released for the Play Station 3 console even has a very fantastic sales value. The game, which tells the story of unemployed youths wandering around an area that is imaged as the United States of America, is played with the image of the player being free to beat or shoot people who pass by on the roadside. Since its launch in 2013, Grand Theft Auto V has sold 32 million copies. Moreover, it is highly likely that the number of players enjoying the game far exceeds that number. The reason is because various such games can be downloaded for free. So with a number of pirated editions circulating, the sales figures do not fully capture the actual circulation of the game.

With its capacity as part of the creative industry, video games clearly have a very rapid impact on the development of the creative economy. However, apart from being part of the creative industry, video games are also a form of creative-popular culture. As a popular-creative culture, video games are the medium that is most capable of producing and reproducing culture and ideology in the minds of its audience. Why is that? Because it is different from film, music or comics – which are also other forms of creative industry that place the audience in the position of viewers who passively follow the story, video games position the audience as the subject of the story who through their choices forms the final result itself. If in films, music and comics, the audience's active space is only limited to interpretation, in video games the active participation space is not only available at the interpretation level, but also in the entire game process itself. For example, if multiple endings in a film are manifested metaphorically as a result of the audience's interpretation, multiple endings in a video game are manifested literally as a result of the actions of the game player as the main character of the story. This dimension of active participation causes video games to have greater power to produce and reproduce things beyond other forms of popular-creative culture (Suryajaya, 2014). With such broad dimensions and such rapid development, the use of video games as part of a popular creative-

popular culture – which is alive and in demand – in society can be directed at various things, including as a tool of social resistance.

This article will discuss how video games (conceptually) can be used as a tool of resistance or social resistance, especially in relation to the development of modern society today. Behind the pros and cons of the function of video games, various values and conditions of society can be reflectively mediated well through the medium of this video game. This means that although it can directly support the development of the creative economy, on the other hand it is not only understood as a creative industry, but can also be commodified into other forms.

METHOD

The writing in this article is a conceptual study/study. Thus, in writing using qualitative research methods. The analysis is based on extracting library data/literature studies from several literature sources (written). The writing was carried out through a process of extracting data from various reference sources that discussed various activities related to the use of video games and their various impacts in previous research, which were published in public media. After that, a descriptive-analytic analysis was carried out to find new meanings. Researchers do not observe face to face, but the data that has been obtained can be guaranteed its validity based on scientific research theory, because the reference sources obtained, based on the method used are sources that can be guaranteed their existence. These sources can be accessed through various places (libraries) and open internet media. This article can be the essence of various related articles and writings. Thus, the article in this paper is more of a synthesis of existing writings, to be seen later in relation to what can be done in the current context.

RESULTS AND DISCUSSION
A Theoretical Study of Video Games as a Medium of Social Resistance

The game has the characteristics of being interesting, fun, as well as challenging, because players are immersed in creating, testing, and improving strategies. The game also has an artistic and creative dimension. Likewise with regard to the video game industry, this industry has a relatively short history compared to other media industries, such as the film industry, which has a history spanning over a hundred years. The first video game industry to operate was the video games coin, Galaxy Games. This industry is only about forty years old. Of course, video games were developed before that, but they were not used for business transactions between providers and consumers (Dovey, 2006).

As a sub-sector of the creative industry, the video game economy itself was formed after the formation of the industrial era. The emergence of the industrial era was caused by technological developments, so that popular culture can be said to be closely related to one of the characteristics of modern society. The development of video games cannot be separated from the elements of technology that help it. The presence of technology makes game innovation more sophisticated and more diverse today. In practice then, (video) games become a separate hegemonic tool in society in (basically) seeking pleasure and happiness. Games are increasingly sophisticated today, with an online system that can even be played between

countries together or against each other. The existence of technology in games directs people's reasoning and paradigm of thinking that games are a tool to seek pleasure and happiness.

In this modern society, modern culture emerges, one of which is modern technological culture. Modern technological culture is a culture not only in science and technology, but in the dominant position taken by the results of science and technology in people's lives: communication media, means of physical mobility and transportation, all kinds of household appliances and modern weapons. Video games are one of the products of this modern technological culture. Video games are referred to as a feature of modern culture, because video games have fulfilled the characteristics of the development of modern society, namely the development of science, technological development, industrial development, and economic development (Bastian & Khamadi, 2016).

Although "new", the entity (video) game (or literally means game) and the true existence of humans cannot be separated, so talking about games will always be related to the existence of humans, and vice versa. Both exist and influence each other. This is because culturally, humans basically have a desire to play (Huizinga, 1990). Along with the development of the times, video games have been installed in almost all forms of electronic media, both hardware and software and have been mediated in the form of -not only textual-audio-visual, to be later massified to the public, especially to handheld-smartphone users. Video games can offer a picture of today's world based on the emergence of new ways of thinking. The content of the game or game in the context of sociological and cultural studies, is understood as a simulation in the form of a representation of reality that involves players as users who study various issues regarding the reality in it. That is, what is presented in the video game is also a reflection of reality that is packaged in such a way as to become a game that eventually becomes a mass product. In fact, behind the content, it must be the reality experiences presented by the creator. These experiences of reality are presented in certain symbols which are sometimes vague if we are not careful in looking at them. There is an ideology that is deliberately planted in it. Instilling values through this kind of content can also be found in television shows, and even advertisements. It is not surprising that many institutions or even individuals make or at least use games to instill their ideology and principles of reality to the public. There is a paradigm shift in understanding video games, from what was originally trivial, to something that has educational value and correction of reality (Allifiansyah).

Video games are a means or a medium itself. If we talk about video games as a cultural product, then its position is exactly the same as movies, novels, or even styles of dress, all of which can be used as a medium for negotiating the hegemony of a system and culture. Thus, through a media-content approach, video games can also be created and used as a means of resistance to authority and criticism of a socio-cultural phenomenon. There is a paradigm shift in understanding video games, from what was originally a trivial thing-free value, to something that has educational value and correction of the reality of society. Regarding the function of resistance and criticism, as a popular-creative culture, video games have a progressive nature with other mediums. This trait is then needed to achieve a compromise equilibrium (Storey, 2019).

In this case, it can be understood that every culture that appears, there must be another culture which then comes to be resistant to it. This kind of phenomenon has been proven on

several occasions when a fashion product with a certain style appears as a trendsetter, it will definitely be followed by other fashion styles that will fight this hegemony. Now, along with the easier access to information and modification of technology, the production of video games is no longer the monopoly of big companies -the consumer-capitalist ones. Various features and types of video games can be created and distributed by individuals as part of the effort to make video games a channel of resistance without industrial interference, thereby shifting the production paradigm from what was originally vertical to horizontal (Allifiansyah), which in this case can become a "answer" to global industrial hegemony. Inevitably, as a medium of resistance, there are indications that video games are more influential than literature for contemporary culture. If in the pre-industrial revolution era, resistance efforts were mostly carried out through literary criticism, now this effort must also be transformed into criticism/resistance (through) video games (Suryajaya, 2014).

With such a conception, video games can be seen as a cultural agency/cultural agent. The conceptual idea of cultural agency then marks the use of reception analysis theory as a supporter in the study of audiences, where in fact audiences are placed not only passively but are seen as cultural agents who have their own power in terms of generating meaning from various discourses offered by the media. The meaning carried by the media can then be open or polysemic and can even be responded to in an oppositional way by the audience (Adi, 2012). Through its role as a cultural agent, there are three hypotheses that may be adopted by the audience in interpreting the position of video games as a medium of social resistance, among others: first, the hegemonic-dominant position which means that video game users can be in line with program codes (which contain values values, attitudes, beliefs, and assumptions) and fully accept the meanings proposed and desired by the programmer. Second, the negotiated position, which means that the video game user is to some extent in line with the program codes and basically accepts the meaning proposed by the programmer but modifies it in such a way as to reflect his position and personal interests. Third, the oppositional position, which means the video game user is not in line with the program codes and rejects the meaning or reading that is offered, and then determines his own alternative frame in interpreting the message/program (Hall, 2011).

Studying the Practice of Video Games as a Medium of Social Resistance

Industrial development (widely) is one of human efforts in improving the quality of life, one of the goals of industrial development is to expand employment opportunities, support equitable development, increase income and community welfare. Various excesses or impacts of industrialization that occur in society include: From an economic point of view, success will certainly lead to significant changes in the economic structure of society. In the social field, it is estimated that industrialization will lead to a social structure in which most of the community members will depend on the industrial sector for their livelihoods. Meanwhile, in terms of culture, industrialization is expected to cause significant changes in the values and lifestyle patterns of the community (Syaifullah, 2009: 47).

This means that, practically speaking, video games – as part of a (creative) industry, also have various impacts in relation to their form as a medium of social resistance. Practically speaking, the form of using video games as a medium of social resistance is done by building

the entire process of a video game platform. This effort is carried out as a critical effort by including the desired meanings with the aim that the meaning produced can become an effort of resistance itself. The application of meaning (or it can also be called content) of (video) games or games in the context of sociological and cultural studies, is understood as a simulation in the form of representations of reality that involves players as users who study various issues regarding the reality in them (O'Sullivan et al. .,2006). That is, what is presented in the video game is also a reflection of reality that is packaged in such a way as to become a game that eventually becomes a mass product. In fact, behind the content, it must be the reality experiences presented by the creator. These experiences of reality are presented in certain symbols which are sometimes vague if we are not careful in looking at them (Allifiansyah).

The practical form of using video games as a medium of social resistance can at least be illustrated in several fields, including the first in the socio-political field. In this context, an example can be taken of how video games exist as a medium for criticism of the culture of corruption. This anti-corruption game, which is mostly produced by individuals, has a passion for social correction in a different way. This means that the way they carry out social correction in a joyful manner is contradictory to what has been done by bureaucrats. The philosophy of using fun in expression through games while doing social correction, is a strength in itself for anti-corruption games. This way of thinking has the principle that information disclosure and technological advances can be actualized by creating pleasure for the user when the user is creative and interprets the text of the information they receive. Practically speaking, in Indonesia, the fun is widely spread through games. This anti-corruption game is also made with various variations, one of which is a game called D'Jamal. This game has 3D features and has an adventure game format. In this game, we will move a character named Djamal who intends to uncover the corruption case of his class decoration funds carried out by the treasurer named Suzan. D'Jamal's game even received an award as runner up at the 2013 ACFFEST (Anti-Corruption Festival) organized by the Corruption Eradication Commission (KPK) in collaboration with Management Systems International (MSI) and USAID (Allifiansyah).

Game as a medium is also able to do what is called a correction-oriented resistance. The trick is to make a firm statement through an ideological war that is channeled through the mediums through which we get discourse on a daily basis (Hebdige, 1979). The way to instill an ideology through anti-corruption-themed games is an effort by activists to form the anti-corruption ideology to the younger generation, because they know that the majority of game users and players are the younger generation. So the game is considered a powerful entrance to instill this ideology. Because in the era of technological sophistication like now, the younger generation can hardly escape from games to fill their spare time everyday (Allifiansyah). If we want to conclude in general, the pattern of consciousness that develops in various video game narratives is the tendency to think abstractly. What is meant by 'abstract thinking tendency' is a way of thinking that places the problem allegorically and provides solutions that are no less allegorical. For example, instead of questioning social inequality due to an exploitative economic distribution system, video games often abstract social inequality into a quasi-mystical case about the struggle for ancient artifacts with the power to change fate. Final Fantasy 7 is an illustrative example of this trend. Another example, instead of questioning the suffering of

groups of people in specific social structures, video games tend to abstract the issue into a matter of humanity versus structural inequality (Suryajaya, 2014).

Another form of praxis can also be seen in the socio-religious field. In this case, an example can be taken of how video games are present as a medium for criticism of the view that existing games are more directed towards non-religious values (value-free). Although in some cases, there are also some games which then have a clear (or vague) symbolization of religious symbols which are used as a means of resistance to the constancy of religious teachings. For example in the game Bioshock trying to give a scathing criticism. In this game, the story revolves around the tension between religious conservatives and scientists trying to uncover the universe. In the first game, players can even find the words "God is Dead" in the first location. In the sequel to the game, Bioshock Infinite, players can also carry out character development which is mentioned as a baptismal process. However, as before, games can be a resistance (answer) to this view. Practically speaking, we can take the case of games built by local developers (in this case from Indonesia) whose content clearly contains religious values (in this case Islam). Sholeh Children's Game. This game was developed by Agate Studio based in Bandung. This game is specifically intended for children so it is packaged quite interestingly and interactively with animated images and sound effects. One of the modes in the game, namely adventure, contains the journey of Ali - the main character - with his friends. Throughout the journey, players must complete a number of challenges that are inserted – explicitly various basic teachings of Islam (Prayogi, 2021).

Video Games as a Resistance Medium for the Creative-Global Popular Economy

The description of the function of video games as a medium of resistance in various fields actually boils down to the presence of video games themselves in responding to the presence of other video games – as well as other aspects of popular creative culture in a hegemonic manner. That is, the presence of the video game industry is actually a tool in responding to economic hegemony in the creative industry itself. If we return to the concept of compromise equilibrium, now, along with the easier access to information and modification of technology, video game production is no longer the monopoly of large companies - the capitalist-consumptive ones. Various features and types of video games can be created and distributed by individuals as part of the effort to make video games a channel of resistance without industrial interference, thereby shifting the production paradigm from what was originally vertical to horizontal (Allifiansyah), which in this case can become a "answer" to global industrial hegemony.

This can be seen from the value chain phenomenon. The Indonesian game industry in the early 2000s had a large share of profits with local chain actors. Apart from the production process of game console hardware, Indonesia has advantages in the game industry chain. The Indonesian government has begun to be active in providing investment avenues for the establishment of local studios, which will become the backbone of the local game industry in the future. In addition, the Indonesian government has also facilitated the entry of outsourcing for foreign companies that are developing in the technology and game industry (Martin, 2010). Indonesia has begun to take part in taking the role of console game production, which aims to gain more profit in the value chain of the game industry, where several game production

activities can be carried out in Indonesia in the form of production of pirated game CDs, production of modified game CDs, and assembling accessories. In addition to producing several products that can be produced in Indonesia, the emergence of game console rentals is one of the profitable domestic revenues. For people who cannot afford game console products, game console rental can be an option for their entertainment (Mulachela & Rizky & Wahyudin).

With the existing potential and opportunities of the Indonesian game industry, the Indonesian Ministry of Trade clarified that the Indonesian game industry is included in the creative sector of the economy. Which will be the fourth wave of global economic development after the economic era of the agricultural, industrial, and information sectors. Indonesia's creative economy growth reached 7.3% in 2006 and managed to absorb 3.7 million workers, equivalent to 4.7% of the total new human capital workforce. (Leo et al., 2011, p. 52). Entering early 2011 the number of Indonesian game developers has increased rapidly, existing professional local game developers have published their products for commercialization. The first game development studio in Indonesia was founded in 2000 and by 2011 Indonesia had more than 20 studios across the country, each with its own area of expertise. Some of them have produced high quality games for the global market and won international awards and are members of the Indonesian game developer forum called GameDevld. Some of them are subcontractors of imported online game companies, while the rest are local game developers, providers and companies. Apart from companies that are already members of the forum, there are still many local game developers who are not mentioned. Most of them are game studios and independent freelancers, who also act as animation studios and have terms in the game world as indie studios. The development of local game developer studios has also seen a significant increase in big cities such as Bandung, Surabaya, Jakarta, Yogyakarta and others.

Such conditions illustrate that the Indonesian game industry can be described as a new creative industry market that is growing rapidly following technological developments. Resistance in the form of creativity in the Indonesian game industry, which initially grew rapidly through product piracy efforts and cheap and affordable prices – in response to the high cost of access to video games, began to change with the digital and mobile industry aspects. With adequate internet technology infrastructure, and widespread use of tablets and smartphones, the game industry in Indonesia has begun to focus on the mobile game industry. The increasing foreign investment and intense competition from foreign game developers have made the growth of Indonesia's local game industry to lead to the mobile game industry. Several aspects that have changed the focus of local development can be seen from the trend of consumption patterns in the Indonesian market (Mulachela & Rizky & Wahyudin). As a climax, it can also be said that video games as an effort to resist the global creative economy have started rolling locally with the acceptance of the development of this industry in several events – at least by taking the case of the development of video games in Indonesia.

CONCLUSION

From this article it can be concluded several things, among others, first, that considering its capacity as part of the creative industry, clear and linear video games have a very rapid impact on the development of the creative economy. However, apart from being part of the creative industry, video games also have another role, especially when viewed from the

perspective of creative-popular culture where video games are the medium that is most capable of producing and reproducing culture and ideology in the minds of the audience. This is possible considering that video games have an important element of involvement or immersion games in them. Second, conceptually, video games can be a medium for negotiating the hegemony of a system and culture. Thus, video games can also be created and used as a means of resistance to authority and criticism of a socio-cultural phenomenon. With such a conception, video games can be seen as a cultural agency/cultural agent. Which means that video games can be seen as a cultural agent that has its own power in terms of generating meaning from various discourses offered by the media, where the resulting meaning can then be open or polysemic and can even be responded to in an oppositional way by the audience. Third, practically the form of social resistance medium that can be done by video games can be realized in various fields. However, it all boils down to how to build the entire process of a video game platform. This effort is carried out as a critical effort by including the desired meanings with the aim that the meaning produced can become an effort of resistance itself. Fourth, the form and function of video games as a medium of resistance in various fields ultimately leads to the presence of video games themselves in responding to the presence of other video games – as well as other aspects of creative-popular culture in a hegemonic manner. That is, the presence of the video game industry is actually a tool in responding to economic hegemony in the creative industry itself. This means that "local" video games are both a form of resistance and an answer to the phenomenon of global video game hegemony as part of the popular-creative industry itself.

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