

# The Role of Duration, Digital Characters as Visual Stimulation in Non-English Animation Trailer

Ahmad Azaini Manaf, Jong Sze Joon, Mohd Rosli Arshad, Wan Jamarul Imran Wan Abdullah Thani, Ruslan Rahim

**Abstract:** *The research investigates the observation on youth by viewing foreign language trailers, the outcome testing can have a distinct effect on the stimulation of the audiences. The experiment conducted to investigate the correlation analysis which, based on visuals, genre, animation style, character designs, audio (soundtracks) and voices used in non-mainstream foreign language animation trailers. In this study, the test comprised of 60 youth from peninsular Malaysia and Sarawak to categorize factors of characters, violence content, genre, unfamiliar voices and audio sample from the respective foreign animation trailers. Interestingly, the finding suggested highest relationship on main characters, antagonist should appear in trailers (.853) without help of foreign voices, and of course the shortest duration plays towards intention to watch the full film, therefore the results on longest trailer durations were not stimulating. The significant of the research on trailers is imperative to determine the factors among Malaysian youth in cinema, for the development and digital creation of domestic animation film. The outcome is valuable for digital content directors, NLE(Non-Linear Editing) operators and creative marketers to promote content prior to cinemas.*

**Keywords:** *Film Trailers, Trailer Durations, Animation, correlation analysis, Protagonist, Antagonist, Character, Audio, Soundtrack, Editing, Offline Editors*

## I. INTRODUCTION

Film trailers are multimedia visuals in which several semiotic modes are combined, and parts of image sequential created for other purposes are transferred, rearranged *Post digital editing* and supplemented to attain a promotional purpose [1]. The main purpose of film trailers is to arouse viewers' curiosity and expectations so that they will be persuaded to see the film.

Film trailers are essentially an advertisement for movies. Yet beyond inducing filmgoers to watch their preferred movie, they also create expectations of what viewers will see in the film product.

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Ahmad Azaini Manaf, Faculty of Applied and Creative Arts, University Malaysia Sarawak

Jong Sze Joon, Faculty of Applied and Creative Arts, University Malaysia Sarawak

Mohd Rosli Arshad, Graduate Design Department, Dongseo University, Busan, Republic of Korea

Wan Jamarul Imran Wan Abdullah Thani, Faculty of Applied and Creative Arts, University Malaysia Sarawak

Ruslan Rahim, Faculty of Art and Design, MARA University of Technology

Having a good animated advertisement/ trailer create cognitive and conative response to the potential audiences, therefore effective involvement to the cinemas[6]. In this regard, theatrical trailers are not only an advertisement, but also a product sampling. Before a film is produced, its commerciality must be determined. Films cannot be marketed in the same way in different markets, meaning understanding on how groups of people throughout the world think and interact[5].

This paper explains the animation visuals, selection of music, digital editing plays distinct properties and strategic creation of the trailer. Therefore, digital creators must consider the impact will have on consumers' evaluations and considerations to the ultimately, see the final film in cinemas. On contrary, in this article also discuss the usage of music as soundtrack, as vital role of persuasion in attracting potential audiences[10]. Nevertheless, to reiterate the main aim of this article, to discuss investigate distinct properties of trailers. The post production (digital editing) usage of audio and soundtracks, Animation styles and visual effects applied to the trailer.

## II. METHOD

### Procedure and Materials

The study involved 4 trailers embedded with close-ended questionnaire, without digital manipulation, or subtitle. This study involved 2 HEI (Higher Education Institutions) locations in Malaysia, Kuala Lumpur and Sarawak, Borneo. The youths participated in the test, totalling 61 respondent ages from 21-25 years with majority 70% from the creative multimedia academic background. The second largest population was 22% from 16-20 years old. Among participants from demographic profiles based on different races in Malaysia and fundamentally interested in animation-based films.

The respondent given task to categorize factors visual, technique, genre, unfamiliar languages and soundtrack from the respective stimuli as Table 1. The genre of trailer varied to content with added variances colour mood, violence and actions shots.

### Justification

The justification samples were from Korea, as a leader in digital content development in Asia.

Cultural Content in Korea indicating contribution to content Industry, games and animation valued reached USD5 Billion in 2014 [12]. Therefore, the samples selected are based on the consistency animation film being produced, screened and commercialized yearly in Korea. The selection of Korean animation trailer unfamiliar globally compared to Japan and Hollywood animation film production. The empirical research conduct and data obtained to be relevant between the audience and the stimuli. If so, the case of the trailer was from Japan and from USA where it is indicative-

ly familiar with the aggressive promotions worldwide, as a result many audiences can recognize the film without seeing the trailer. The other familiarity factor that audience can obtained the information from the production studio or film director through social media. The Korean animation are known for television series but limited mainstream film scene. In this case, example *The Fake*[3] the only film was known by foreign film enthusiast in regards in in the Best Screenplay and Best Animated Feature Film in Anima't Award 2013.

Trailer stimuli

Table. 1 Classification of sample of stimuli (trailers). The sample of animation trailer, to visual description of style, colours and clarity, with the short description of the animation

No	Visual Stimuli Classification	Name	Duration of Trailer
A1		Stimuli A :King of Pigs(2011) [9] Hangul:/돼지의왕 Director: Yeong Sang-Ho 2D	0:01:54
A2		The Fake(2013) [3]Hangul:사이비 Director: Yeong Sang-Ho	0:01.39
A3		Yobi, The five Tailed Fox (2007)[4] Hangul:천년여우여우비 Director: Seong-Gangang Lee	0:02:04
A4		Wonderful Days(2003) [3] Hangul:원더풀데이즈 Director: Moon-Saeng Kim	0:04:23

Synopsis



Fig. 1 Stimuli A :King of Pigs (2011) [10]

Stimuli (A1), King of Pigs (Yeon, 2011) [3]

Trailer contents, abusive contents of visuals with brutal fights among middle school children.

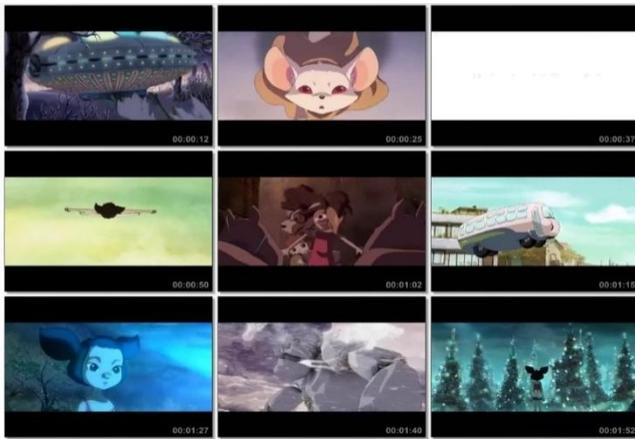
The synopsis about disturbing main character Kyung-min and his middle school classmate Jong-suk talking about schooldays history that being subjected of bullying and abuse.



Fig. 2 The Fake (2013) [4]

**Stimuli (A2) the Fake (Yeon, 2013) [3]**

The trailer portrays a former convict returns to his home town after being jailed. The main character had conflict with his family and neighbours to his hostility against religious frauds in the town. The religious group has a bad intention to keep the villager's money for their own profit.



**Fig. 3 Yobi, The five Tailed Fox (2007) [5]**

**Stimuli (A3) Yobi, The five Tailed Fox [4]**

The trailer depicts a spaceship wrecked in front of *afive-tailed Yobi*, a legendary folktale fox from Korea, as Koreans always believe in *Guminho* a commonly associated with female-fox monstrosity [7], *Yobi* needs to transform into a human when one of her alien friends gets captured by a villager, *Yobi* has no choice but to adventure into the human world.



**Fig. 4 Stimuli A: Wonderful Days (2003) [2]**

**Stimuli (A4) Beautiful Days/ Sky Blue [2]**

The starting scene visualize the future, after the human civilization ended by war and pollution, few people who had the power and technology escaped the disaster and refuge in the human-made city of *Ecoban*. As its energy source is the pollutant, the people of *Ecoban* plan to destroy the inhabitants of *Marr* to get more pollutant. Standing against *Ecoban* is a young man who wants only to clear the skies of the clouds to show to the girl he loves.

**Analysis and justification**

**Definition 2.1:** Pearson's Correlation

$$r = \frac{\sum_{i=1}^n (x_i - \bar{x})(y_i - \bar{y})}{\sqrt{\sum_{i=1}^n (x_i - \bar{x})^2 \sum_{i=1}^n (y_i - \bar{y})^2}} \quad (2)$$

Pearson product moment correlation coefficient, *r*, a dimensionless index that ranges from -1.0 to 1.0 inclusive and reflects the extent of a linear relationship between two data sets. (Definition 2.1) Correlation is a statistical method used to assess a possible linear association between two continuous variables. The aim of this article is to provide a guide to appropriate use of correlation in hybrid adaptability to highlight the components of the animation trailer. The correlation coefficient has been provided using data from statistical simulations as well as based on the real sampling [11]. Rule of thumb for interpreting size of a correlation coefficient that has been discussed in this article. The analysis and processes were performed using SPSS.

**Questionnaire design**

The test had 4 trailers as stimuli with varied range of durations (Table 1), and different styles and treatment in visuals. The main premise and factor were genre of animation, music soundtrack, language, duration and antagonist depicted in trailer. Each trailer embedded sets of questions, to address consistency when watching the animation. The trailer sets were created intermittent with sets of questions to avoid fatigued in watching the trailers. The questionnaire conducted in five-point likert scale (1= Strongly Disagree, 2= Disagree, 3= Neutral, 4=Strongly Agree, 5=Strongly Agree)

**III. RESULTS AND FINDINGS**

**Post processes and loadings**

The analysis and processes were performed using SPSS using correlation analysis. The factor loadings were tested, the first pre-test conducted to rectify the reliability of the loadings (Table 1) and (Table 2), replies of responses within durations of 62 days of the distributions. Questionnaires were pre-tested for variables reliability and conducted randomly as minimum *n*=27 and were administered in laboratory.

**Table. 2 Pre-test Cronbach's Alpha reliability results report**

Reliability Statistics	
Cronbach's Alpha	N of Items
.710	27

The reliability of loadings was moderate (Table 2) within early of duration within of 32 days. The pre-test conducted results under self-administered in the laboratory. Second test conducted externally with higher response *n*=50 through social website and push response method (Table 3)

**Table. 3 Cronbach's Alpha reliability results report**

Reliability Statistics	
Cronbach's Alpha	N of Items
.940	50

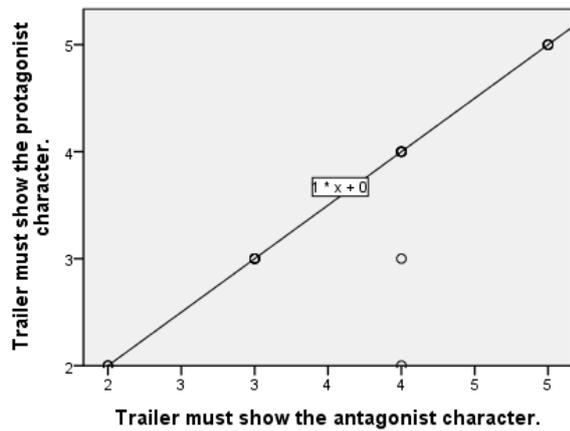


Fig. 5 Strong correlations results on Main Characters (Protagonist) and Antagonist

Table. 4 The correlation results and significant value of Protagonist and Antagonist appearance in Trailer requirements among audiences.\*\*. Correlation is significant at the 0.01 level (2-tailed)

		Trailer must show the protagonist (Main) character.	Trailer must show the antagonist character.
Trailer must show the protagonist character.	Pearson Correlation	1	.852**
	Sig. (2-tailed)		.000
	N	50	50
Trailer must show the antagonist character.	Pearson Correlation	.852**	1
	Sig. (2-tailed)	.000	
	N	50	50

The results shows (Table 4) significant value of both visuals in required the main actors and the villain in the trailer with significant value less than .001. Most of trailers show the main characters repeatedly to entice the audience to identify the *protagonist*. Therefore, the results in scatter plot (Fig.5) and (Table 2) show the strong connection of (.825) for both lead and the villain are visually substantial in a trailer.

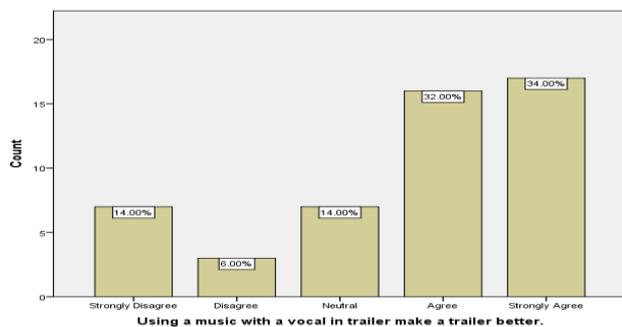


Fig. 6 Strong usage of Music and vocal in animation trailer

Usage of Music and Vocal in the trailer

Most of 66% of respondent agrees in (Fig.6) and preferred trailer with vocal music rather than animation trailer with just dependence on voice and *ambient* (environment) sound. The usage of soundtrack was logical and preferable to increase motive to view full film among audiences. The impact of music was previously supported with elements of likeability and to levels of involvement among audiences. With similar results, studies previously have been conducted examining the functions and importance of music in films[10].

Duration of Trailer

Table. 5 The correlation results and significant value of Yobi is the only recommended duration for trailer durations. \*. Correlation is significant at the 0.05 level (2-tailed)

		Yobi: I want to watch this animation film after this.	Yobi: This trailer duration is good.
Yobi: I want to watch this animation film after this.	Pearson Correlation	1	.723*
	Sig. (2-tailed)		.012
	N	11	11
Yobi: This trailer duration is good.	Pearson Correlation	.723*	1
	Sig. (2-tailed)	.012	
	N	50	50

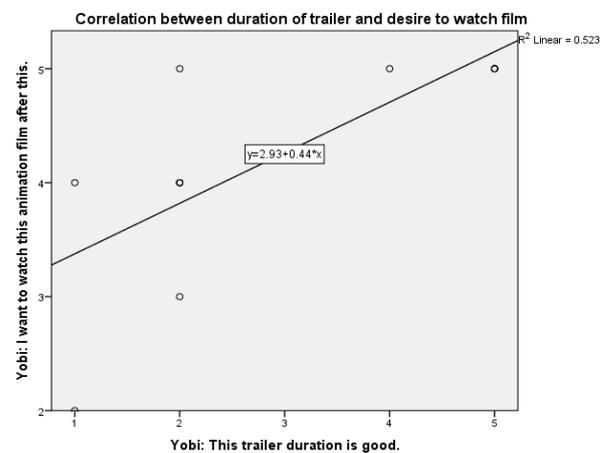


Fig. 7 Correlation between one example of trailer

Interestingly, the findings in (Table 5) suggested highest relationship the shortest duration (.723) of Yobi, The five Tailed Foxplays important role towards intention to watch the full film, therefore the results on longest trailer durations were not stimulating. As a result, the shortest duration of foreign language trailer is highly recommended for offline editors.

#### IV. DISCUSSION AND CONCLUSION

Interestingly, the finding suggested highest relationship (.845) on main characters, antagonist should appear in trailers without help of foreign voices, and undoubtedly the shortest duration (.723) was the main factor towards intention to watch the full film, therefore the results on longest trailer durations were not stimulating. Type or *Genre* of the animation trailer played important role in creating intention to watch with Strong linear relationship of .745, therefore the visual uniqueness is the pulling factor for audience to watch further in theatres.

The editing method clearly coherent with the sequel of different film and animation trailer with the same film director Yeon Sang-Ho, with visual of main character evidently in over 9 still captures in the trailer (fig. 4). This is to establish the correlation to the film [15].



**Fig. 8 Similar establishment of main character appearance in film trailer duration Train to Busan(2016)[9] and Seoul Station(2016) similar zombie movie with same film director, Yeon Sang-ho**

The connections of characters are also crucial in promoting the film, especially among the youth. The placement of prominent, and familiar casts in *Train to Busan* (2016) (fig.8) to stars [15] in the trailer film, regardless of language would or whether stimulates audience to go to cinemas.

#### Limitations

The challenges of the respondents based on few factors, in early stages of observation and feedbacks conducted in the lab are required continuously viewed the trailer and completing the questionnaires. Watching 4 trailers might affect concentration among participants and the lengthiest as 4 minutes, this assumed to cause fatigue among respondents and affecting the outcome of the questionnaire.

This research focuses Korean trailers for its production and animation quality, tested the for the perception among students and youth studying animation that acquired by Ko-

rean animation production companies. Hence, the quality of production visual, technique and actions shots used as a guideline for future students in preparations portfolio in entering the industry. The research will be extended to further studies in correlation between local animation trailer, whether it possibly will produce similar findings.

#### Creative Implications

Nonetheless, this article to extinguish the function of trailers is imperative to determine the factors among Malaysian; especially youth in cinema, as a contributor towards local animation film. The selection of media also plays significant role, such selection of platform; the *television*, as previous researches movie marketers have alternatively implementing internet-based marketing strategies, however based on previous researches television advertising still seems to be more valid and effective [5]. Hence, the importance of continuing to use television trailers as a driving force continues of targeting the youth market [8].

The conclusion from this study beneficial for creative content managers and future *offline editors* to comprehend visual coherence (Fig.9) in shortened editing method and its processes. Thus, the process will produce significant for the trailer product. The general outcome in other hand, also useful for digital content directors and movie marketers to highlights the most significant “climatic” shots, consequently to promote the content prior to the *silver screen*.



**Fig. 9 Common modern Offline Non-Linear editing application by Adobe Premiere Pro CC™ [1] in creating post production editing for film, animation and trailers. Sample of film Seoul Station (2016) [16]**

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