FILM BUSINESS PROCESSES AND AUDIO ENGINEERING PRINCIPLES IN THE CONSTRUCTION OF ANIMATED MEDIA

АНИМАЦИЯЛЫҚ МЕДИА ӨНДІРІСІНДЕГІ КИНО БИЗНЕС-ПРОЦЕСТЕРДІ ҚОЛДАНУ МЕН АУДИОИНЖЕНЕРИЯ ПРИНЦИПТЕРІ

КИНОПРОИЗВОДСТВЕННЫЕ БИЗНЕС-ПРОЦЕССЫ И ПРИНЦИПЫ АУДИОИНЖЕНЕРИИ В СОЗДАНИИ АНИМАЦИОННЫХ МЕДИА

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Keywords:	ABSTRACT
Animation, Sound Design, Media, Business Processes, Control Systems, Filmmaking ICT, Audio Engineering.	Recognizing the significant role that animation plays in the world of entertainment and cultural exchange, this paper explores the potential of smaller animation projects as a platform for artistic expression and technological innovation. It also provides an analysis of existing publicly available products and aims to create a theoretical framework that combines film business processes, principles of animation and sound design to create engaging animated media projects. This work examines modern approaches to animation and sound design and their combined impact on content perception and engagement. It also discusses the potential application of these findings when creating media project and offers a qualitative analysis of current trends in hand-drawn animation and sound design. Furthermore, the paper offers a comprehensive approach to sharing smaller-scale media content in order to maximize the effectiveness of these projects. The creation of an experimental animated short film provides a practical example of this theoretical approach. This article is intended for a wide audience, including animators, directors, media technologists, as well as sound specialists planning to create their own projects in the future using film business processes and sound engineering principles. After reviewing the requirements of the project, it was determined that although the theoretical framework is ready to be used, each project should have a unique approach that relies not only on the studies presented here, but also on the correct use of available tools to achieve the best possible results.
Түйінді сөздер:	ТҮЙІНДЕМЕ
Анимация, дыбыстық дизайн, медиа, бизнес-процесстер, басқару жүйелері, кинематография, аудио инженерия, АҚТ.	Ойын-сауық пен мәдени алмасу әлемінде анимацияның маңызды рөлін мойындай отырып, бұл мақалада кішігірім анимациялық жобалардың көркемдік көрініс пен технологиялық инновацияларға арналған платформа ретіндегі әлеуеті зерттеледі. Ол сондай-ақ қол-даныстағы жалпыға қол жетімді өнімдерді талдауды ұсынады және тартымды анимациялық медиа жобаларды жасау үшін анимация,

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кинематографиялық бизнес-процестер және дыбыстық дизайн принциптерін біріктіретін теориялық базаны ұсынады. Бұл жұмыс анимация мен дыбыстық дизайнның заманауи тәсілдерін және олардың мазмұнды қабылдау мен қатысуға бірлескен әсерін қарастырады. Сондай-ақ, ол жобаларды құруда осы нәтижелердің ықтимал қолданылуын талқылайды және жасалған анимация мен дыбыстық дизайндағы заманауи тенденцияларға сапалы талдау ұсынады. Сонымен қатар, мақалада осы жобалардың тиімділігін арттыру үшін кіші масштабтағы медиа мазмұнды таратудың кешенді тәсілі ұсынылады. Эксперименттік анимациялық қысқаметражды фильм жасау осындай теориялық тәсілдің практикалық мысалы болып табылады. Бұл мақала аниматорларды, режиссерлерді және медиа мамандарды, сондай-ақ болашақта өз жобаларын жасауды жоспарлап отырған дыбыс инженерлерін қоса алғанда, кең аудиторияға арналған. Жобаның талаптарын зерттегеннен кейін, теориялық база пайдалануға дайын болғанымен, әр жоба тек осы жерде ұсынылған зерттеулерге ғана емес, сонымен қатар ең жақсы нәтижеге қол жеткізу үшін қолжетімді құралдарды дұрыс пайдалануға негізделген ерекше тәсілге ие болуы керек екендігі анықталды.

Ключевые слова:

Анимация, Звуковой дизайн, Медиа, Бизнес-процессы, Системы управления, Кинематография, Аудио инженерия, ИКТ.

АННОТАЦИЯ

Признавая важную роль, которую анимация играет в мире развлечений и культурного обмена, в этой статье исследуется потенциал небольших анимационных проектов как платформы для художественного самовыражения и технологических инноваций. В статье также представлен анализ существующих общедоступных продуктов и представлена теоретическая база, объединяющая принципы кинематографических бизнес-процессов, анимации и аудио дизайна для создания анимационных медиа-проектов. В этой работе рассматриваются современные подходы к анимации и звуковому дизайну и их совместное влияние на восприятие контента и вовлеченность. В ней также обсуждается потенциальное применение этих результатов при создании собственного проекта и предлагается качественный анализ современных тенденций в рисованной анимации и звуковом дизайне. Кроме того, в статье предлагается комплексный подход к распространению медиаконтента меньшего масштаба, чтобы максимально повысить эффективность этих проектов. Создание экспериментального анимационного короткометражного фильма является практическим примером такого теоретического подхода.

Эта статья предназначена для широкой аудитории, включая медиа специалистов, аниматоров, режиссеров, а также звукоинженеров, планирующих в будущем создавать свои собственные проекты. После изучения требований проекта было определено, что, хотя теоретическая база готова к использованию, каждый проект должен иметь уникальный подход, который опирается не только на представленные здесь исследования, но и на правильное использование доступных инструментов для достижения наилучших возможных результатов.

INTRODUCTION

Why in the modern era of technology and rapid growth of the media industry, creating animation projects develop progressively, and continue to be consumed more often by the whole

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world? Huge box office cash gatherings, popular actors, famous directors with a well-thought-out plot, various age humor, as well as classic soundtracks – today are associated not only with the film industry but also align with animated multiplication. Concept of animation starts in each person's childhood, while remembering as television was invented most of generations were immersed in the world of animation, which could be cartoon fairy tale rolling on TV or even as perception of moving reality in an imagination.

The names of studios such as Disney, Universal and Ghibli have become synonymous with fantasy characters and quality animation, but behind historical glory - lays a tedious work from creating idea from scratch and developing them to small projects.

Stuart Blackton realized early on those animated films possessed immense potential beyond conventional live-action cinema. In particular, his movie titled The Haunted Hotel included impressive supernatural sequences, and convinced audiences and financiers alike that the animated film had unlimited potential (Wells, 2016). Which turned out to be the first animation concept created the field that is now known as stop motion animation. Stop motion animation was created by taking around 30 pictures and moving the object a several millimeters while taking another photograph. Those which created concept of played frames per second, now one of the main principles while creating an animation Times when animation ideas melted in the heads of creators and their realization required not only creativity, but also technical art - where the basics of field come to 12 principles of animations – book that stands as the ground for all animated projects all over the world (Zone, 2014).

LITERATURE REVIEW.

Animation principles, such as timing, spacing, and exaggeration, bring characters and objects to life on screen with a sense of realism and believability. On the other hand, we have equally significant tool as sound design, which sets the stage for the story by creating a unique atmosphere and evoking emotions through sound effects, music, and dialogue. While combining the principles of animation are the main foundation of the project, with high-quality sound design that enlivens and infuses the soul into the project - it can be shown that creating a small media project without the help of large industry companies can create a new future for individual animation developers.

Applicability of the content: The modern digital age is characterized by a growing interest in small form media systems similar as business commercials, short movies, and musical videos. In this environment, the effective combination of vitality and sound design principles plays a crucial part in shaping visually and aurally appealing content. The applicability of the study stems from the need to understand the introductory principles and their commerce to produce quality media products. As study by Erin Main et al. (2022) showed that the present creation of animation using low-cost and open-source products proves that small media animations can be made by following basic principles is possible (Main, 2007).

Work relevance. Animation is a mediating platform not only to entertain audiences, but it is also a creative way to distribute notions of nationhood and culture (Sayfo, 2022: 1124). Therefore, quality animation can be consumed in high volume and once popular, can be enjoyed worldwide (Thesen, 2020: 279). The creation of small animation projects provides a unique opportunity for animation artists to express themselves, overcome technical barriers and demonstrate their creative potential. These projects reflect the real interest of viewers and the potential for distributing animated content and crave for creative new topics in today's media environment.

Purpose of the work. The purpose of this study is to develop a theoretical frame grounded on the principles of action and sound design for the effective construction of small form media systems. To dissect the being styles in the field of vitality and sound design in small form media

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systems and probe the impact of applying animation principles on content perception. Considering the relationship between sound design and emotional impact on the followership and developing on the optimal combination of action framework and sound design principles in specific media projects.

Research Design - Qualitative descriptive research

Descriptive research focuses on providing an accurate portrayal of the subject matter without influencing or manipulating it. In the context of this study, researchers will objectively analyze various aspects of animation and sound design in small media forms, examining how they are applied and their effectiveness in achieving desired outcomes.

The reason descriptive research design was chosen, is through this design it is possible to gain a comprehensive understanding of the principles of animation and sound design and their role in small media projects. By examining existing examples, collecting data, and analyzing trends, it can uncover patterns and insights that contribute to a deeper understanding of the subject matter.

Research methodology. In this research on the construction of short animation media projects, qualitative approach in form of case study as primary method was approached. This decision was informed by the nature of the research, which involves the analysis of animation projects - a domain where qualitative data collection is more suitable due to the subjective and artistic nature of the works involved. Qualitative case study analysis with comparative content analysis was made by following the course of the book by (Schreier, 2012).

MATERIALS AND METHODS

Filmmaking and Animation Techniques

Animated films, cartoons - "the field of cinematographic art, represented by films that are created by frame-by-frame shooting of successive phases of movement of drawn, pictorial (graphic animation) or volumetric-puppet (volumetric animation) images." (Manvell, Weis, 2025).

Japan has asserted its dominance in the global animation industry with remarkable prowess. Since the groundbreaking success of its inaugural anime, "The White Snake Enchantress", in 1958—a film lauded with awards from prestigious festivals in Venice, Mexico, and Berlin— Japanese animation has surged in popularity, achieving consistent international acclaim. A prime example of this triumph is "Spirited Away", which clinched an Oscar for Best Animated Feature Film and secured the top prize at the recent Berlin film festival. With a burgeoning reputation in anime production, Japan has emerged as a coveted destination for collaboration among European and American entertainment entities.

This surge in collaborative efforts has spurred the creation of diverse media formats, propelled by technological advancements and the widespread accessibility of the internet. Consequently, there has been a notable reduction in media consumption time, coupled with a surge in the production of animated content.

Delving into the traditional techniques of animation, Beesley (2004) describes the meticulous process involved. Traditional animation necessitates the creation of countless frames, each meticulously hand-drawn to portray incremental changes from the preceding frame. (Beesley, 2004) Animators meticulously craft storyboards to outline the animation sequence, with each frame capturing a pivotal moment in the narrative.

Traditional hand-drawn animation:

According to description of Beesley, A. (2004) – "Traditional animation requires the creation of hundreds, thousands, or even millions of frames, each sequentially hand drawn to show a subtle change from the last frame. Animators used storyboards to draw out the animation where each frame on the storyboard would represent a piece of the action." (Beesley, 2004)

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Digital graphics or computer animation:

Utilizing computer-generated animation is the foundation of the technology. The way that object models move is determined by the animators' desires.

Because of the innovative technology employed and the strong emotional elements present in every character, it is currently regarded as the most successful animation technique in history. "Computer animation is defined as a deceptive method of movement created with computer devices, displayed on a screen, and recorded with a recording device." (Beesley, 2004)

Mixed hand drawn - digital animation:

As name mentions after combining 2 styles that mentioned above creating on two-dimensional computer animation uses 2D bitmap graphics or 2D vector graphics. The use of a number of traditional animation production techniques combined with the functions of computer software, makes animation production more convenient than the traditional hand-painted method.

The 12 principles of Animation

Animation is based on 12 principles formulated by pioneers such as Frank Thomas and Ollie Johnston. These principles include timing, spacing, exaggeration, etc. Timing and spacing define the rhythm of movement, and hyperbole gives the character dynamics, bringing it to life on screen with a sense of reality and authenticity. (White, 2009)

For smaller media projects, adhering to animation principles is essential to creating compelling content. For example, using turns and stretching will improve the fluidity of characters in short animations, capturing the audience's attention and effectively conveying emotion.
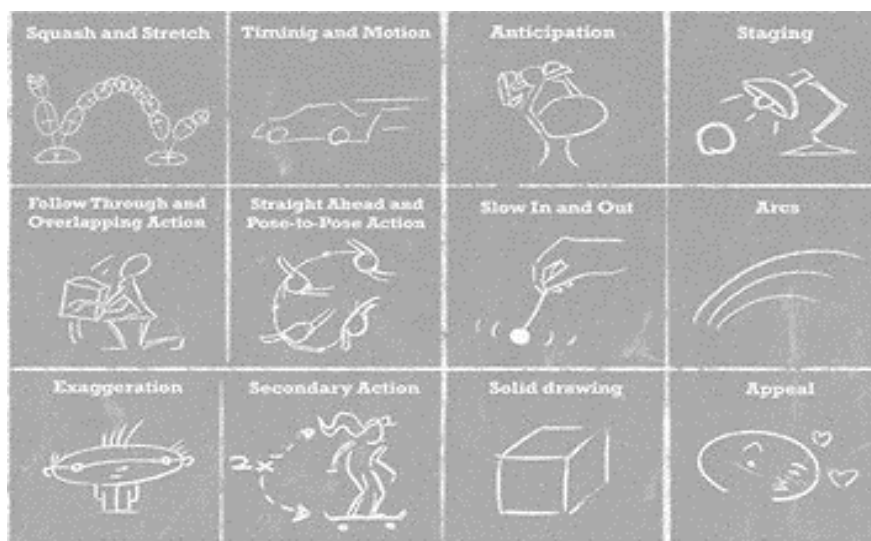

Figure 1. The 12 principles of animation
Note – compiled by the author (Thomas and Johnston)

The study is based on a historical analysis of the evolution of animation principles and their practical application in the creation of small media forms. By analyzing the nuances of each principle, it aims at a comprehensive understanding of the impact of content on perception.

Media systems Principles of Animation vitality, as the art of making images move, plays a crucial part in creating dynamic and engaging media content.

Let's look at the introductory principles of animation, including figure, magnification, weight distribution and timing, and their impact on the bystander's emotional experience. Applying Vitality to Media Systems explores how these principles can be successfully

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incorporated into different types of small media systems. Consider examples of successful use of dynamism in short films, commercials, and multimedia donations.

According to Whitaker (2019), "In animation, time is an important factor in giving meaning to movement. More continuous drawing can create the illusion of movement, but animation is achieved by understanding how an object interacts with its surroundings over time. Inspired by Newton's first laws of motion, animation focuses on movement itself, the forces of nature and the subtle emotions and intentions of living characters" (Whitaker, Halas, 2002) describing the crucial importance of timing and its ignorance that could affect the quality of the work, even if application of 12 principles of animation.

The process of developing animated projects

The process of independently creating a small animated film involves several stages: idea, structure, storyboarding, character design and development, rough animation, film review, clean- up of animation, coloring, voiceover, sound superimposition, music, final editing, etc. (Murray, 2010) Each stage is necessary for the organizational integration of animation and sound design principles. Expand the capabilities of individual animation developers: In this study, the combination of animation and sound design principles allows individual developers to explore the practical application of theoretical knowledge throughout the creative process without the need for support from large industry sectors. By applying a practical approach to the scientific understanding of how theoretical principles are translated into practical independent animation projects, we take into account the problems encountered, the creative decisions made and the overall impact on the final product.

The initiation of a unique show idea is often driven by personal passion and individuality. The envisioned show should encapsulate the creator's identity, interests, and distinctive style. This personalized vision will naturally attract an audience, as the authenticity and originality of the idea can be best realized by its originator. For instance, Steve Hillenburg's background in marine biology uniquely qualified him to create the underwater world of SpongeBob SquarePants, combining his storytelling talent with his fascination for marine life. Similarly, Matt Groening drew inspiration from his own family to develop the iconic characters in The Simpsons, infusing the show with personal anecdotes and humor.

To begin the creative process, it is beneficial to imagine an animated show that feels inherently personal, as if it were an extension of oneself. This imagined show should provoke curiosity and engagement, reflecting the creator's hobbies, environment, or relationships. Whether it is grounded in reality or ventures into the bizarre, the essence of the idea should be something that deeply resonates with the creator. At this stage, the structure is secondary to the vision; the focus should be on what elicits genuine amusement and excitement for the creator.

A critical tool in the development process is the sketchbook, which serves as a repository for spontaneous ideas and visual experimentation. Another pivotal question to consider is why the idea necessitates animation and how the medium can be exploited to enhance the concept. Animation allows for anthropomorphism, exaggerated visual elements, and a dynamic presentation that other mediums may not accommodate as effectively. Shows like The Simpsons rely heavily on animation to deliver quick-witted dialogue and visual gags, demonstrating the unique advantages of the medium.

As the creative process progresses, it is essential to distill the myriad of ideas into a core concept that defines the series' unique identity. This core theme should be a reflection of the creator's interests and should be engaging enough to sustain long-term creative investment. It might explore a central conflict, such as a rat aspiring to be a chef in Ratatouille, or a family of superheroes trying to live a normal life in The Incredibles. The development of this core idea involves identifying the "hook"—the distinctive element that makes the series stand out and serves as the foundation for the narrative structure. (Murray, 2010).

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Research and Case Study

To achieve the goals of this study, the following research methodologies have been employed: secondary data analysis, qualitative approach in form of case study, qualitative comparative content table.

Research design

According to Creswell (2023) The methods used for gathering, analyzing, interpreting, and reporting data in qualitative research are distinct from those in traditional quantitative approaches. Qualitative research typically involves purposeful sampling, gathering open-ended data, analyzing text or visual materials, presenting information through figures and tables, and providing personal interpretations of the findings. (Creswell, Creswell, 2018) In this research on the construction of short animation media projects, qualitative approach in form of case study as our primary method was approached. This decision was informed by the nature of our research, which involves the analysis of animation projects—a domain where qualitative data collection is more suitable due to the subjective and artistic nature of the works involved. Animation projects, including short films, are inherently prioritized creative visual style expression and storytelling over evaluating animation projects strictly through quantifiable metrics, such as dates and figures, which may not capture the essence of their artistic merit and impact. The qualitative case study method allows us to delve deeply into individual cases - specifically, existing short films - as examples of the construction and design of animation media projects. Through content analysis of these cases, we can examine the intricate details of each film, including animation techniques, narrative structures, sound design elements, and artistic choices. By focusing on qualitative data collection through the case study approach in our 3 short animation cases in YouTube platform and meets all the criteria, we can uncover insights and patterns that quantitative methods alone may overlook. This qualitative analysis enables us to understand the nuances of animation construction and design, as well as the artistic decisions that shape the final product.

Sampling

Purposive sampling - in order to acquire extra data as part of our process, sampling is an essential step of writing research. Our main source of data will be animated video productions, which will be our main focus. A wide range of items are included in the category of animated video, such as music videos, ads, instructional videos, animated short films, student theses, and commercial pilots. These various formats present various angles for content examination. Furthermore, these diverse forms offer different perspectives for content analysis. In addition, we chose a particular streaming video service as the main platform, YouTube, because of its widespread popularity. One important criterion for the qualitative evaluation of the chosen media forms is the quantity of viewers they attracted; this indicates that a large audience has accepted the product. Therefore, it is essential to our study to ascertain the viewership as well as guarantee that every project represents a unique variation from media chosen in this study.

A purposive sampling strategy was chosen through a purposive selection process that ensures that the selected materials directly reflect the principles and techniques being studied. Purposive selection makes it possible to choose animation projects that fit this need, given the emphasis on brief media forms, which makes them more appropriate for analysis within the study's framework. This tactic also makes it simpler to locate pertinent content in media content databases by giving access to a variety of animation projects and sound design samples. Researchers make sure that a sizable audience is covered and concentrate on publicly launched projects that adhere to high standards of professionalism and quality, given the sample's popularity and audience involvement. All things considered, the purposive sampling approach guarantees a methodical and focused selection procedure, guaranteeing that the chosen animation projects and sound design samples are extremely pertinent to the research subject.

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Used Key words: animated movie, short animation, musical animation, animated cartoon, animated musical video, animation short film, animation, sound design, media projects.

Case Study

Data is gathered via the internet to procure media content that aligns with specific criteria. The primary databases utilized for this data collection included the video hosting platform YouTube, where the designated keywords were employed to locate relevant materials. Closed videos with restriction in using their work and copyright laws prohibiting the distribution of work were not permitted to use. Considering all information above, satisfying all the criteria listed.

Criteria for choosing Case Studies:

1. Fits the context of the hand drawn or computer animated work.

2. Duration of the animation can be considered "short" for media form (maximum duration of 30 minutes)

3. The accessibility of materials within YouTube's media content database.

4. The extent of audience reach (with a minimum of 9 million views).

5. The materials have been officially used for commercial or artistic purposes.

{1} According to studies of et al. Beesley.A (2004) "Hand-drawn animation has historically been fundamental to the animation process, involving the meticulous creation of each frame, one by one, where individual cells are painstakingly drawn and redrawn before being photographed and presented in rapid succession." or by using Computer Animation "The computer interpolates them from the key frames reducing much of the tedium and monotony of the animation process". (Beesley, 2004)

{2} According to Patricia Cooper, Ken Dancyger (2012) "For our purposes, we consider a short film to be one of 30 minutes or less, as films longer than that usually need a secondary, or minor, plotline to sustain audience interest..." consideration for short movies will include only works that by timeline is shorter than 30 minutes. (Cooper, & Dancyger, 2012)

{3} Given the great diversity of content on YouTube, our characterization is done on three different datasets, namely, popular videos that appear on the worldwide top lists maintained by YouTube; videos that were removed from the system due to copyright violation; and, a dataset of videos sampled according to a random procedure

{4} By the mention in work about work of Youtube algoritms by Figueiredo, F., Almeida, J. M., Gon calves, M. A., & Benevenuto, F. (2014) it is ever so difficult to find and filter relevant content to oneself, but nevertheless, some pieces of content (or objects) succeed in attracting the attention of millions of users, while most remain obscure. This leads to the heavy tailed characteristic of content popularity, where a few objects become very popular while most of them attract only a handful of views. This means that the quality of short films is not solely dependent on the number of views and can be selected by a wide margin without having an exact quality stamp, ranging from 9 million views to several hundred million. (Figueiredo, et. al., 2014).

7 cases for study were found:

– The case of the winner of best Student film Award in View Conference 2018, work of students collaboration in famous French University "GOBELINS" – named Best Friend. A short movie telling us a story about a near future, where a lonely man is addicted to a product called "Best Friend" which offers him perfect virtual friends struggling from the product that offers him this happiness of lie.

– The case of popular Japanese musician EVE and his musical/animation company: The lyrics touch on the themes of self-reflection with the question of "Who am I?" and the inner struggle of a person with identification of himself. The narrator struggles with the contradictions between being true to his own self and meeting public expectations, expressing a sense of

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emptiness and a desire for authenticity. The song also talks about the complexities of relationships, emotions and the impact of past experiences in people's lives.

To a large extent, the idea is based on Hoffmann's theory of drama. Where one of them suggests that when we are born, we are pushed onto the stage called everyday life, and when we are in the company of other people, we find ourselves "in the foreground." We act in front of others, just like the other person you interact with. And we learn our own roles by watching others act out theirs.

– The case of individual Anime of - Shingo Tamagawa named "Puparia". From practical part it is really short considering full story but because of abstractionism and malicious art style and work it has stunning point that "Quality is better than quantity in anti-national world where everybody simplifies the style for the sake of keeping up with the weekly series schedule."

Where author had a strong feeling that all the values that shaped our world were fading away. That the things we relied on and used to rely on were beginning to crumble. He believed that many have had this feeling - even before the coronavirus. According his words on an interview he have been constantly haunted by that feeling for several couple years. By that he wanted to make a story, or a world, or something that would envelop people who see things differently, that would give them support.

– The case of indie rock group SIAMES's animated music video called "The Wolf": The story is narrated by 3 different characters who, in their own way, run away from the same wolf, which increases in number the further they run. Each person can have a problem that creates a wolf, where one of them is the beginning of an alcoholic drink, the other girl has a lit cigarette that can be personified as habits, each of the characters had different reactions to the wolf. As if showing how one defenselessly fears his problem by fully accepting it, another character aggressively smashes his skateboard to smithereens without even being surprised by the appearance of ailments where in the end they are united by escaping from their problems. But as soon as the escape route was completely blocked, we can see how only he remains to fight and accepting his fate, one of the main characters goes to fight through tears in his eyes.

– The case of the animated short movie by Pixar, "Kitbull" directed by Rosana Sullivan as part of the SparkShorts series, highlights a poignant story of an unlikely friendship between a stray kitten and a neglected pit bull in San Francisco's Mission District. Inspired by Sullivan's fascination with cat videos and the contrast between self-perception and reality, "Kitbull" explores themes of companionship, compassion, and resilience. Diverging from Pixar's traditional 3D animation, the film employs a 2D hand-drawn aesthetic, posing significant challenges for the production team, who successfully brought Sullivan's vision to life by meticulously crafting each frame to convey raw emotion and authenticity. Set against the backdrop of Sullivan's own experiences in San Francisco, the film's detailed sound design adds depth and realism. The narrative follows the journey of the timid kitten and the gentle pit bull as they form a bond through playful interactions, face challenges, and ultimately find a loving home together, demonstrating the power of empathy and understanding. "Kitbull" showcases Pixar's commitment to innovation and creativity, resonating with audiences through its animation, evocative sound design, and heartfelt linear narrative.

– The case of the animated short movie by Rachel Kim, a student at CalArts University, "Diamond Jack" exudes charm and nostalgia through its captivating animation and storytelling. The film's painterly backgrounds and warm color palette create a sense of coziness and familiarity, while the textured details in the settings add depth and interest. Despite some less refined line work, which complements the film's high-energy atmosphere, "Diamond Jack" successfully engages viewers with its contrasting visual elements, engaging plot, and carefully crafted soundtrack, making it a delightful cinematic experience.

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– The case of the 3D animated short pilot of the series "Amazing Digital Circus" illustrates the story of six individuals trapped in a virtual world controlled by an AI named Kane, who takes the form of a ringmaster. The audience is introduced to this unsettling environment through the eyes of the protagonist, Remember, a 25-year-old woman who arrives at the circus with no memory of how she got there. The pilot's immense popularity can be attributed to its strong execution and strategic marketing, including voice acting in 18 languages and subtitles in 16, ensuring a global reach. The series captivates with its vibrant 3D animation, reminiscent of Looney Tunes, and its eerie undertones, creating a blend of children's fiction and horror that resonates with fans of similar genres like "Five Nights at Freddy's" and "Poppy Playtime". Created and directed by Gooseworx and produced by Glitch Productions, "Amazing Digital Circus" premiered on YouTube to great acclaim, featuring a unique cast of characters and exploring themes of fear and colorful scheme of interesting characters in mysterious world.

RESULTS AND DISCUSSION

Criteria for comparative content analysis - the translation and subtitles of animated films, especially subtitles, is crucial in maintaining the original's aesthetic and emotional appeal. Studies collected on films from Pixar including "Inside Out" and "Coco" highlights importance of translation practices and how it can affect audience reception. (Lin, 2023: 85). Based on the book - creating animated cartoons with character - aside from strengthening your overall skills, directing and producing new animated film gives the extremely valuable, hands-on experience in every area that would come into play when doing the show: writing the story and the gags, designing characters, storyboarding, color, timing, layout, sounds effects, music, and ultimately, having released product.

PART - 1 QUALITATIVE COMPARATIVE TABLE

Name	Best Friend	Puparia	Dramaturgy	The Wolf	Kitbull	Diamond Jack	Amazing Digital Circus	Meaning of figures according Schreier (2012):
Narrative structure	Linear	Non - Linear	Non - Linear	Linear	Linear	Linear	Linear	
Plot	✔	✔	✔	✔	✔	✔	✔	absent - ✘
World build	✔	✔	✔	✘	✔	✘	✔	present - ✔
High-quality details	✔	✔	✘	✘	✔	✘	✔	present - ✔
Unexpected aspects of the narrative	✔	✘	✔	✔	✔	✔	✔	Acquires superior quality in accordance with criterion in study materials
Consistent unique style	✔	✔	✔	✔	✔	✔	✔	
12 principles of animation	✔	✔	✔	✔	✔	✔	✔	

Figure 2. Qualitative comparative analyse chart

Note – compiled by the author

Based on these components of the book several of them was chosen for comparative content analysis table including: writing the story as story world, gags as comic relief, character design and color combined as consistent unique style, and music as background music, with sound effects as if it already is.

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Figure 3. Qualitative comparative analyse chart

Note – compliled by the author

Based on these components of the book several of them was chosen for comparative content analysis table including writing the story as story world, gags as comic relief, character design and color combined as consistent unique style, and music as background music, with sound effects as if it already is.

After conducting a detailed content analysis above, it can be noted that in most cases a linear narrative structure is used, which provides a structure of the story that is understandable to the viewer, consisting of 3 points: the beginning, the climax and the end. For my story, it might be more logical to use a linear structure, which will be used, but because of the growth of the main character, it will be linear only regarding the memories of the main character and will return her from reality to flashbacks and back forward, which transforms into a nonlinear narrative structure in total. Timing will be divided into 3 points with longing of 1 minute each. The story will show 3 minor characters important to the plot and each ill have their own arc for showcase. As for the real time we will be introduced to an adult main character with her companion who will represent the evil or at least twofold impression for the viewer's interpretation of what was it.

As mentioned in the book of Pixar short films "Lassater insists that the one of the keys to belivability in any animated films is the use of organic shapes" (Rahmah, I., Mustofa, D. A., & Nisa, 2021: 107). According to Rahmah, D. A., Mustofa, M., & Nisa, I. (2021) there are several kinds of characters based on the differentiation of characterization, namely main character & peripheral character, protagonist & antagonist character, flat character & round character, and static character & developing character (Rahmah, I., Mustofa, D. A., & Nisa, 2021: 111). Character design had 3 phases of firstly creating basic connecting idea, recycling of the previous ideas and creating more characters, and final design by combining everything that came before using shape and form language to tell the story. We can observe the creation evolution in images below. As shown in work of Suckfull, M. (2010) "The repetition of this motive enables the spectator to recognize that it is always the same protagonist, even though the daughter's age and appearance change." (Suckfüll, 2010: 69) This means even through the character aging, the repetition of some action can show to the viewer the same intentional idea that the main character does not change and it is still her.

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Figure 4. Process of creation 180 frames

Note – compiled by the author

In summary, the successful development of small form media projects necessitates the integration of sound design techniques and animation principles. This integration unlocks the full potential of visual and auditory mediums, enhancing the creative landscape and profoundly connecting with audiences through synergistic storytelling, emotional resonance, artistic expression, and audience engagement. The case studies "Best Friend" and "Dramaturgy" which are examined, demonstrate how carefully applying animation and sound design principles can have transformative effects and confirm their importance as essential tools in today's media environment.

Figure 5. Layers for coloring process

Note – compiled by the author

CONCLUSION

In conclusion, after conducting these studies, it can be confirmed that the basic creation of an animated film is based on 2 aspects: the use of old animation principles and sound design in the form of voice-over music in order to affirm the emotional wave and mood of the film. But this

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does not deny the fact that every created film should have a single style of presentation and, conversely, shows the beauty of an artistic look that fully represents the creator and his idea through presentation with its style. It is possible to create an animated film alone without financial support, but it will take a lot of time and effort, it is recommended to have at least a small team of 6 people where everyone will be responsible for their craft together creating excellent media forms that resist low wages, censorship and large conglomerates.

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