

**THE STUDY OF APPEAL PRINCIPLES ON
KOBUSHI (2012)**

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UNIVERSITI

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(2012)

by

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A thesis submitted in fulfillment of the requirements for the degree of
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2021

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ABSTRACT

With the ever increasing demand in visual quality and details in animation, expectation for animation. In order to increase the quality of an animation, appeal is one of the factor that would attract Appeal principles is the essence in the principle of animation, a guideline for novice and experienced animator for producing a successful and believable animation. Famous animation production studio such as Inspedia has work with company from overseas such as Xilam, Zagtoon, Cartoon and other famous international animation studios. Inspedia has cooperate with other company and produced many famous animation series such as Zig and Sharko, Combo Ninos and one of them including Kobushi. Kobushi is a Japanese themed French animation, which make it has a unique appeal that attract audience to watch the animation. A deeper research are needed in order to find out more about the appeal of Kobushi and the general audience opinion on Kobushi's appeal. The aim of the research is to study the appeal principles apply on Kobushi (2012), a 2D animated TV series premiered on Gulli. The reference points here are conference paper and thesis paper regarding the the principles of animation and the appeal principles of appeal. The research method which use in the research are quantitative and qualitative method. The approach such as survey, content analysis will be taken in order to collect numerous data on how appeal principles has relation with the appeal of Kobushi. Researcher are expect to find positive response from audience from the distribute because Kobushi's character design and theme are all-aged friendly and unique. This research was able to help researcher in developing a character and creating a believable animation. Thus, the result of the research would expect to benefit novice animator and experience animator alike in order to deepen the understanding of appeal of an animation.

Keyword : Appeal, Animation Principle, Kobushi (2012), TV series

CHAPTER 1: INTRODUCTION

1.1 OVERVIEW

In this chapter will explore the fundamental of 12 principles of animation, including the Appeal principle which was focused on this research and will also explore the background of appeal principle and the relation with Kobushi (2012), a French animation which was produced by Zagtoon and Inspedia. This chapter will follow by problem discussion and the purpose of the thesis. Furthermore, this chapter would also address the research questions and the objectives of the study. This study will focus on the appeal principle and its relation with Kobushi (2012), including the general audience opinion on Kobushi (2012).

1.2 INTRODUCTION

First introduced by the “Illusion of Life” by Frank Thomas and Ollie Johnston, the 12 principle of animation is the fundamental and important to all novice and experienced animators alike. The principle of animation includes Squash and Stretch, Anticipation, Staging, Overlapping Action & Follow Through, Straight Ahead & Pose to Pose, Slow In & Slow Out, Arc, Timing, Exaggeration, Secondary Action, Solid Drawing and finally Appeal. The aim of the research is to study the appeal principle of animation on Kobushi, a Japanese themed French animation that was co-produced by Zagtoon, Inspedia and 2 Minutes studio which was premiered in 2012. As we know, the fundamental of animation production follows the 12 basic principle of animation in order to create a successful animation. The research is to identify the appeal principles on Kobushi (2012) and what makes it a successful animation series. This study would allow animators in Malaysia to study and understand the appeal of an animation and what makes it a believable animation that can make appeal to audience.

1.3 RESEARCH BACKGROUND

1.31 Background of Kobushi TV Series (2012)

Inspedia is one of the most famous animation production company that work with other overseas animation studio such as Xilam, Zagtoon, Cartoon Network and other famous company in animation production, and one of them are Kobushi. Kobushi is a 2D animated series co-produced by Zagtoon, Inspedia and 2 Minutes and premiered in France on September 2012 on Gulli. Kobushi is a 7 minutes comedy based animation series related to famous Japanese food, sushi as a media that bring it to life and tells the story of their daily life. The stories is about when a fancy sushi restaurant, Kobushi, closed down at night, all sushi comes to life and spend the entire evening avoiding traps set by a white porcelain cat called ManekiNeko who wants to eat them. But to its dismay, the sushi are able to outsmart and put up a fight as martial arts experts. The characters in Kobushi are Toro, Tamago, Ebi, Oni-san, Master Tako Hokkigai, Ka, Shaké, Onigiri and finally the main antagonist, Néko. There are 104 episodes in total.



Picture 1: Kobushi (2012)

1.32 Introducing of twelve basic principles of animation

Animation are made up of illusion of moving picture. In order to understand animation principles, first must understand the basic of 12 principles of animation. The 12 basic principles of animation were first introduced by Disney animators Ollie Johnston and Frank Thomas in their book "The Illusion of Life: Disney Animation" which released in 1981. To understand these principles and what they mean:

Squash and Stretch

This principles are considered the most important in 12 principles of animation. When applied to organic or inorganic matter in animation, it gives the objects the illusion of gravity, weight, mass and flexibility. For example, an animation of a bouncing rubber ball.

Anticipation

The principles of anticipation is used to prepare the audience for an action, make it more realistic. For example, a baseball player prepares for an action of making a pitch by winding his arm back, anticipating the ball. Anticipation also can be used for less physical actions. For example, a character looking off-screen to anticipate someone's arrival.

Staging

The purpose of this principle is to use the motion of animation to direct the audience attention to deliver the message of the scene. This principle can be done by using different element such as placement of character in the frame, usage of light and shadow or the angle and position of camera in order to keep focus on the main objective and avoiding unnecessary detail.

Straight ahead action and pose to pose

Straight ahead action scenes are animated frame by frame from the start till the end, while "pose to pose" principles involving in drawing a few key frames, then filling intervals or "in-between". The difference between this two principles is that straight ahead action create more fluid, dynamic and realistic movements, where when composition and relation to surrounding are more important and involves in emotional

scenes, pose to pose provide far more control in order to increase the dramatic effect of motion.

Follow through and overlapping action

This principle is a technique in animating movement more realistic by following the laws of physics. Follow through means when an object has come to a standstill after being in motion, different parts of the object, mainly parts that are loosely tied to the body such as hair, will continue to move and eventually come to a halt. This situation is similar to damping oscillation. Where overlapping action is similar to follow through, where the parts of the object or body move at different rates, which is similar to the technique "drag". These parts can even be inanimate objects such as clothes. These two principles sometimes also exaggerated in order to create a comical effect to make the character more "lively".

Slow in and slow out

This principle is used to accelerate or decelerate the movement of an object or character in animation. In order to apply this principle in animation, more frames were drawn between two poses from the beginning and the end of frames, where less frames were drawn in "in-between" frames to emphasize the movement of extreme poses such as sitting or standing up. This principle also utilizes inanimate objects such as a bouncing ball.

Arc

In the law of physics, most natural action tends to follow an arched trajectory, thus this principle is applied in animation to create movement in order to create more realistic action. For example, when throwing a ball, the ball's movement will follow the natural arc as it is affected by the Earth's gravity. The arc principle would make the movement of an object or character appear less erratic and more fluid.

Secondary action

With secondary action, it can emphasize the main action to make it look more lively and realistic. For instance, facial expressions are a good example of secondary action. However, the purpose of secondary action is to emphasize the main

action, rather taking away the attention of audience. Thus, timing is critical in order to implement secondary action in animation.

Timing

In animation, timing refers to the number of frames and drawing for a given action or scenes. Timing also obey the laws of physic, where correct timing could determine the weight of an object or an character. For example, when animating the falls of an light weight object and a heavy object, light weight object appears to have more frames due to it's weight and volume to emphasize it's slower movement compare to heavy object. In other hand, timing also critical in establishing a character's mood, emotion and reaction in order to draw out a character's personality. Angry character tend to move really fast, if the character is aggressive. Passive anger may be shown as extremely slow-motion before everything blows up (Kerlow, 2009).

Exaggeration

Exaggeration in animation means extreme action or facial expression in order to emphasize the action looks more interesting and lively. The level of exaggeration depends on the realism or a particular style of the animation. In order to create a character more interesting, exaggeration can make ur character look more dynamic and attracts the attention of audience. But the balance of exaggeration are also important in animation so that it doesn't confuse or overwhelm the audience.

Solid drawing

The principle of solid drawing means creating a character or an object in account forms of three dimensional space, giving them volume and weight to look more realistic. In order to create a solid drawing, understanding of element such as anatomy, weight balance and light and shadow are important. A clear silhouette is a good test for solid drawing. In an animator can see clearly what the characte is doing or not doing, it is likely that the audience will be clear as well. (Kerlow, 2009)

Appeal

Appeal that apply in animation would gives a character look more charismatic. An appealing character doesn't necessarily sympathetic, even villains and monster can also be appealing. The important factor for appeal is to make the character look

interesting which make the viewer feel interesting and attracts to it. In order to make a character look more appealing, appearance or the personality of a character is an important factor that necessarily to connect them with the audience.

1.4 RESEARCH PROBLEM

In past studies, Bishko has found out that rather using Principle of Animation as first step of exploring motion and emotion, novice animator have simply been reduced to a calculative simulation of life-like behavior. Thus, it affects their work with shallow and skewed interpretation of the 12 principles of animation and limit their ability to observe real life reference around them and they are unable to understand how appropriate implementation in order to deliver believable animation character. (Bishko, 2007 & Hosea, 2010). Rather using animation principle such as appeal as guideline for animation production, novice animator tend to take reference of other animation instead of observing reality. Thus, their lack of understanding animation has affect their animation production, thus deliver animation product that believable.

Inspedia has work with many different kinds of animation company from overseas such as Zagtoon, Xilam, Cartoon Network and other famous animation studio as a animation production company. One of the famous TV series that produce by Inspedia is Kobushi, which was broadcast on French animated television network, Gulli in 2012. Kobushi, s target audience was mainly for children and it's has a unique charm where it utilized both Japanese food and culture as it's theme to make animation. What make Kobushi different from other animation that produce by is that it implement Japanese culture as a theme for the character design and the storyline. Target audience such as children find the animation interesting, but does other general audience such as teenager and adult find Kobushi (2012) appealing to their taste? The appeal principle from the 12 animation of animation would serve as a guideline in order to furthermore understand it's appeal and audience's opinion on Kobushi (2012).

1.5 RESEARCH OBJECTIVE

The main objective of the study is to study the appeal principles using Kobushi(2012) as the media. The appeal principles originate from basic principles of animation according to “The Illusion of Life: Disney Animation” such as squash and stretch, anticipation, staging, straight ahead action and pose to pose, follow through and overlapping action, slow in and slow out, arc, secondary action, timing, exaggeration, solid drawing and appeal. The objectives include finding the general opinion on Kobushi(2012), focusing on teenager and adults, based on appeal principles using survey question based on Likert scale, focusing on conceptual framework of appeal principle. The objective include analyzing the content of Kobushi using the conceptual framework. The outcome of this research would identify the the appeal in terms of personality, design and empathy and the audience opinion on Kobushi (2012). The objective include analyzing the content of Kobushi using the conceptual framework

1.6 RESEARCH QUESTION

Appeal plays a big role in order to create a successful animation. Appeal principles is a useful theory principles to understand how an animation can captivate the audience. Empathy could be the key connecting the character and the audience by relating the audience and the character to a personal level in order to build a sense of empathy for the character within the audience. (Sultana, Peng & Meissner, 2013). the research will be conduct in order to study the appeal principles on Kobushi (2012).

The research will answer the question following:

1. What is the appeal of Kobushi (2012) in terms of personality, design and empathy?
2. What are the teenager and adult’s opinion on Kobushi (2012) based on appeal principles?

1.6.1 Research Hypothesis

In the research, researcher has review various kind of literature, and deduce that element such as personality, design and empathy are independent variables that made up of appeal principles. These variables could help in the research to find out more about the appeal of Kobushi (2012). Furthermore, researcher also arrive to a hypothesis that audience find TV series such as Kobushi (2012) appealing due to it's character design and storyline which are all-age friendly.

1.7 RESEARCH SCOPE

The main purpose of this study is to study the appeal principles apply on Kobushi (2012) which was premiered on Guili on 2012, an animation co-produced by Zagtoon and Inspedia. The investigation will take part with survey with a set of questionnaires regarding the conceptual framework regarding appeal principle on Kobushi (2012). The study is focus on target audience such as teenage and adult, with range from 13 years old to 59 years old. Participants who answer the survey will need to watch an episode of 7 minute duration short video of Kobushi (2012). The objective include analyzing the content of Kobushi using the conceptual framework

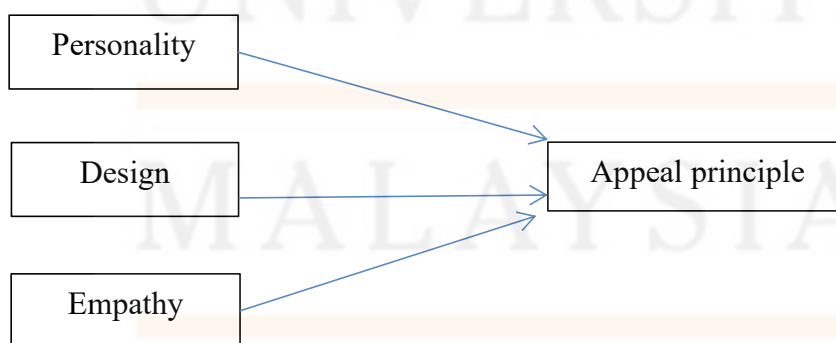


Diagram 1: Conceptual framework of Appeal principle

1.8 SUMMARY

This chapter explained the problem statement where animation such as Kobushi (2012) which use Japanese culture as their theme to produce an animation TV series which are unique compare to other animation produce by Inspedia. This chapter also stated the objective and research question clearly. The research objectives is to find out the appeal principles on Kobushi (2012) and the audience opinion, mainly teenagers and adult, on Kobushi. A conceptual framework would be the guideline to investigate the appeal principles in the study, which would be discuss in Chapter 3.



CHAPTER 2: LITERATURE REVIEW

2.1 OVERVIEW

This chapter will focus on the fundamental concept of animation principles, including Appeal principle from 12 principles of animation. To get an understanding the relationship of appeal principles with the appeal of a animation TV series such as Kobushi, literature review will be conducted to furthermore understand the concept of appeal principles.

2.2 LITERATURE REVIEW

2.21 Principles of Animation

In this section existing literature is described to give an overview of the understanding and related theories of 12 principles of animation and appeal principles.

Animation provides medium that combine description and exposition in native story, “visualize dynamic that is not easily perceptible, impossible to realize in practice or inherently and can enhance a learner’s understanding of both concrete and abstract concepts”(Betrancourt & Chassot, 1997).

In past studies, Bishko has found out that rather using Principle of Animation as first step of exploring motion and emotion, novice animator have simply been reduced to a calculative simulation of life-like behavior. They tend to memorize and regurgitate these principles into their animation by referencing other animation rather than observing reality. Thus, it affects their work with shallow and skewed interpretation of the 12 principles of animation and limit their ability to observe real life reference around them and they are unable to understand how appropriate implementation in order to deliver believable animation character. Consequently, novice animator would produced believable lacking animations. Bishko suggested that new animator should refer to acting tools for motion and movement understanding. (Bishko, 2007 & Hosea, 2010).

In 1987, a paper presented in SIGGRAPH by Lasseter in exploring 12 principles of animation applied to 3D animation, and he argues that the reasons of “bad” computer animation is due to animators unfamiliar with the fundamental of animation principles that was used in traditional animation (Lasseter, 1987).

2.22 Appeal Principles apply on Kobushi (2012)

Personality plays a great role in the appeal principle in the principles of animation. Although it's not listed inside the 12 principle of animation, it was actually a particular attribute was added by Lasseter for the paper presented in 1987 (Lasseter, 1987). In the paper, Lasseter omitted out Solid Drawing and added Personality into his 12 principles of animation to motivates the usage of all other principles. A character with clear personality is important in order to decide how to utilize the other 11 principles are applied. It will give indication on what emotion could the character have and therefore how he/she or it would act in a given scenario. This clearly depicts that personality could be apply in appeal principles where the personality of a character could be the guidance on how the scenario in the animation would play. In Kobushi (2012), The protagonist are, Toro, Tamago and Onigiri, Shaké and Master Toro, where the antagonist is Neko, his follower (Sho, Yu. Ka), Ebi and Oni-san. All of the character in Kobushi have their own charismatic and their own personality that can differentiate them whether they are good or bad. For example, Toro is to be known as main protagonist because he has the most time on screen, and his personality is that of a samurai that would help others when needed. Toro also has it's own charismatic where sometimes he's a hot headed character and also a funny character, Where Neko is to known as the main antagonist because his main objective is to eat all the sushi.

An animation with appeal also has character with clear objectives when going through a storyline. Audience need to understand what the character is doing the all time. He, she or it must always be in pursuit of an objective and moves with a sense of purpose. In the story, the objective of the sushi is to avoid of getting eaten by the antagonist, Neko where Neko's objective is to eat all the sushi in order to fill his appetite. This gives the character objectives where they need to fulfill where the story could appeal the audience to watch the animation. Many beginner animator tend to rely on the 12 principles of animation as the main source of understanding character

movement when animating , thus creating animated character that lacks in believability(Bishko, 2007 & Bird, 2003). Believable character is an important factor that could make a character look more appealing.From the first look, Kobushi's character design tend to imitating real life food,sushi. The designing character also audience-friendly and designed according to real life food which is sushi.

Regarding the relationship with appeal, design also has an important role to make a character appealing.In a book about design methods "Vision in Design" Hekkert and van Djik, it stated that design as well as animation need a meaning or purpose.It also tells us to remember that design is an act of defining vision of what to create.Designing starts with establishing the 'Raison d'etre'(the reason of existence)for the final design. (Hekkert and van Djik, 2011).Thus,every design has it's own meaning and the fundamental and the rest can be built upon the design process.This applies to Kobushi where the design of the character

The principle of appeal does not necessary means to make something cute or cuddly.Appeal is to make anything that the audience would be interested to watch, be it a pleasant design,a quality of charm or a striking pose.A drawing could lose it's appeal by being complicated or hard to read.(Thomas & Johnston, 1995).As we can see in Kobushi,the character design of Neko, the antagonist with sinister eye with evil charismatic that could captivate the audience to like the character.In a conference paper also stated that a well developed character can be either positive or negative character. Appeal is needed in order to connect them with the audience, or they would not care about the character (Sultana, Peng & Meissner, 2013).Appeal also applies in character design.By physical appearance, the main protagonist,Toro, are designed according to physical appearance of Maguro sushi, which also due to the main theme of Kobushi is Japanese sushi.These factor are important in order to make a believable character with their own charisma which could attract audience to watch the animation.

Empathy is also one of the elements in appeal principles.In a conference paper in 2013,it stated that empathy is key to connecting character with audience.It could be done by making sure the character able to relate to audience on a personal level.The development of a character's personality is crucial in order to create a character that is accessible to audience in order to build a sense of empathy for the character.(Sultana, Peng & Meissner, 2013).The relation of Kobushi with japanese food and culture such as sushi and samurai has relate to the understanding of audience which they familiar,

and thus creating empathy for the audience to like the character in Kobushi (2012).The story tell us that about sushi came back to life, who live their lifestyle as samurai in Japan Edo cultural.This provide the chance for audience to understand that the main concept where sushi and samurai culture is a common knowledge among global, and thus attracts people to watch the animation.

In the appeal principle, a well rounded character can be either positive or negative.All character must have appeal in order to connect them with the audience, or the audience would not care about them (Sultana, Peng & Meissner, 2013). In Kobushi (2012),The protagonist are, Toro,Tamago and Onigiri, Shaké and Master Toro, where the antagonist is Neko,his follower (Sho,Yu.Ka), Ebi and Oni-san.All of the character in Kobushi have their own charismatic and their own personality that can differentiate them whether they are good or bad.For example,Toro is to be known as main protagonist because he has the most time on screen, and his personality is that of a samurai that would help others when needed.Toro also has it's own charismatic where sometimes he's a hot headed character and also a funny character, Where Neko is to known as the main antagonist because his main objective is to eat all the sushi.

2.3 SUMMARY

This chapter was review in order to deepen the understanding of Appeal principles.The discussion began with the fundamental and concept of principle of animation and it's relationship with appeal principles of animation in order to get an understanding of the appeal principles.Theories such as personality,design and empathy has great relationship with appeal principles, which will serve as a guideline for the conceptual framework for this research.

CHAPTER 3 : RESEARCH METHODOLOGY

3.1 OVERVIEW

The groundwork of this case study is to examine the appeal principles of animation of Kobushi. In order to investigate the appeal principle on Kobushi (2012), researcher has developed a conceptual framework to serve as a guideline to furthermore understand the concept of appeal principle regarding the study.

3.2 METHODOLOGY

3.2.1 Quantitative Research

According to Creswell (2008), quantitative method require researcher to understand the subject that need to research, asking specific question, limiting research scope, collecting data and analyse using number or statistic.

In order to investigate the appeal of Kobushi (2012) using quantitative approach, research tool such as survey are use to collect data in statistic. Researcher will design an online survey using google form and will be distribute to various media. To answer the google form survey, participants are require to watch a 7 minute long short video of Kobushi (2012). Then participants are then require to fill up a set of questionnaires according to Likert scale through surveys to investigate their opinion on Kobushi (2012). The question will follow the conceptual framework in order to investigate the appeal of Kobushi (2012).

3.2.2 Qualitative Research (Content Analysis)

Qualitative method is a method which cannot be explained with numerical data that require certain method such as observation that examine especially element such as emotion, motivation and empathy related to human, certain group or natural conditions (Chua, 2006).

In order to identify the appeal principles of Kobushi(2012),researcher use research method such as content analysis, where the researcher of current study spent time watching Kobushi(2012) investigating the appeal principles of Kobushi(2012) according to the conceptual framework and analyse the content of Kobushi in terms of appeal principle.The data would be collected and put in a table form.

3.2.4 Data Collection

This section discuss the source of data, technique of data collecting and the data collected.Within the case study research, investigator can collect and integrate qualitative survey data, which facilitates reaching a holistic understanding of the phenomena being studied (Baxter, 2008). This study use 3 technique of data collection, which is content analysis, distributing survey and interview with Kobushi's creator.Primary source material such as data collected from survey would be analyse in order to find out the opinion of audience on Kobushi.Where secondary sources will support the content analysis that researcher conduct for the research.The secondary sources such of books, report,thesis, journal, article,official website and other related sources will be use in order to support the data collected by the researcher, including the interview that will be conduct by researcher with creator of Kobushi from Inspedia.

3.2.5 Data Analysis

Data Analysis will be conduct after collecting data from both quantitative method and qualitative method in order to analyse the data to get the result for the research.In this research,researcher will compile and analyse the data get from the survey and present the data using statistic and percentage (%) using pie chart in order to present the data more efficiently.Where data that get from qualitative method will be present using table form and will be explain with description.

3.3 RESEARCH FRAMEWORK

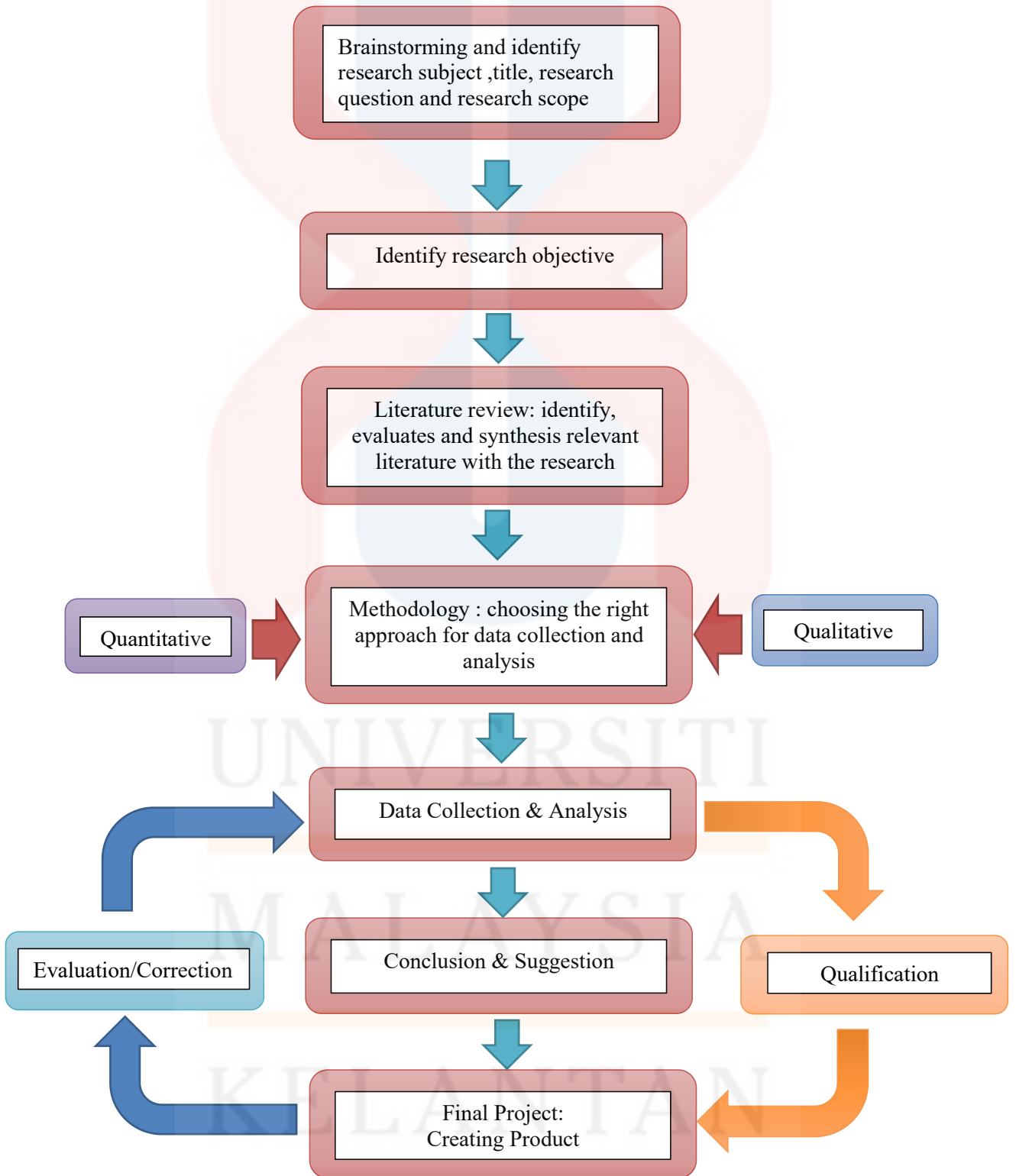


Diagram 2: Research framework

3.4 GANTT CHART

	PP1 (Semester 7)															
Week	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
Brainstorming Idea	█															
Abstract & Introduction		█	█													
Research Problem & Question				█	█											
Research Objective and Scope						█	█									
Literature Review								█	█	█	█					
Methodology												█	█	█		
Conclusion															█	
Presentation																█

Gantt Chart: Research Project Development PP1

	PP2 (Semester 8)															
Week	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
Research & Data Analysis	█	█	█	█	█	█	█									
Final Product Development								█	█	█	█	█				
Evaluation & Correction													█	█		
Presentation																█

Gantt Chart: Research Project Development PP2

3.5 SUMMARY

This chapter outlines the research methodology which will describe the design of research. This chapter will explore the method needed to conduct the research in order to obtain data from various methods. The assessment of literature review and follow the research scope in order to collect data for the research. Overall, this chapter illuminates the method to obtain data for data analysis in order to find the answer and conclude the research. A research framework would also be constructed in order for the researcher to understand and conduct the research efficiently.

CHAPTER 4



FINDINGS & DATA ANALYSIS

Overview

This chapter will examine the data findings that was collected and analyzed by researcher through quantitative method, which is using Google online survey to collected data require for analyzing opinion of participants on the appeal of Kobushi 2012. In this chapter, researcher will focus on qualitative method for content analyzing, where researcher of current study spent time watching Kobushi(2012) investigating the appeal principles of Kobushi(2012) according to the conceptual framework and analyse the content of Kobushi in terms of appeal principle. Researcher also conducted interview with Kobushi creator from Inspedia about Kobushi's content and opinion. For quantitative method, online Google survey is used for data collecting from respondents, which use Likert scale for rating of opinion of Kobushi 2012. The survey also include question to identify the opinions and understanding of respondents on Kobushi 2012 to investigate the empathy of audience on Kobushi 2012.

4.1 CONTENT ANALYSIS

4.1.1 Character design

Main character in Kobushi	Reference
 <p style="text-align: center;">Toro</p>	 <p style="text-align: center;">Toro Sushi - a sushi covered with fatty part of tuna</p>



Tamago



Tamago Sushi - thin omelet on a base of sushi rice



Onigiri



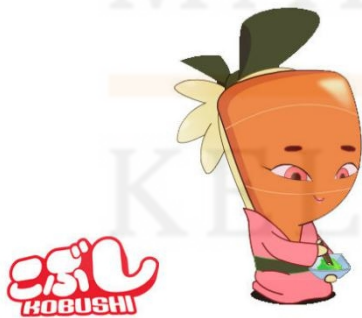
Onigiri - Japanese riceball stuffed with pickled or salt, wrapped in dried seaweed



Master Tako



Tako sushi - sliced raw octopus on a base of sushi rice



Sake sushi - sliced raw salmon fish on a





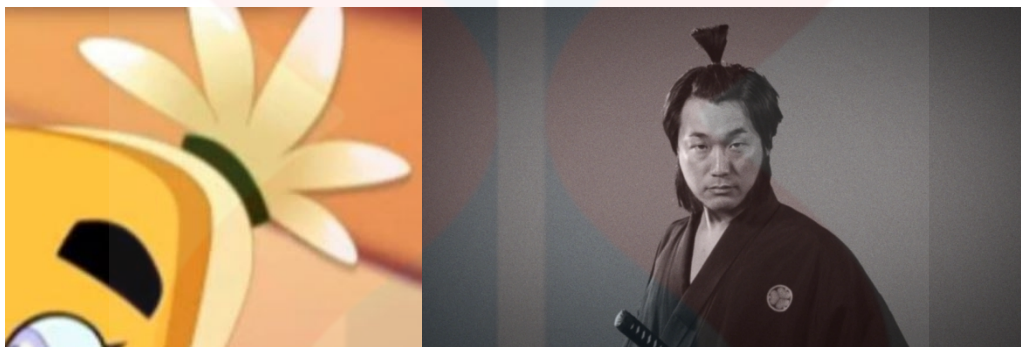
Shaké	base of sushi rice
 <p data-bbox="488 658 536 689">Ebi</p>	 <p data-bbox="815 600 1355 689">Ebi sushi - split shrimp on a base of sushi rice</p>
 <p data-bbox="475 1149 544 1180">Neko</p>	 <p data-bbox="815 1149 1355 1294">Maneki Neko (Beckoning cat) - Japanese figurine which often believed in bringing good luck for the owner</p>

Table 1: Character of Kobushi (2012) and it's references

In character design, there are few criteria that a good character design that need to achieve. The first criteria for a good character design is form and function. A character with logical, understandable and simple form are more easily perceived and understood by human brain. In Kobushi's case, Kobushi's character uses Japanese sushi and samurai culture as their base design for their character design, where they use rectangular or cylindrical shape (except for certain character such as Onigiri & Neko) for the character design. Most of the character used Japanese food, sushi as reference for their character design, where Neko, the main antagonist of Kobushi uses Maneki Neko (lucky cat for inviting luck). For example, the main character in Kobushi,

Toro is based on Japanese sushi “Toro sushi” , a fatty tuna sushi where the main antagonist Neko, uses Japanese figurine as the base for designing character. Kobushi’s character also used Japanese Edo culture as their reference, given that they added simple shapes for their design for eyes, eyebrow,hand and feet,which featuring human anatomy. For example, Most of the Kobushis were added features such as chonmage (a Japanese samurai hair top knot) that gives them the image of a samurai/Japanese warrior.The simplicity and generic shape of Kobushi’s character design also easier for the animators to animate their character in various angles.



Picture 2 : Kobushi’s character’s hair taken reference from Japanese samurai top knot known as “chonmage”

Character	Reference
	 Samurai
	

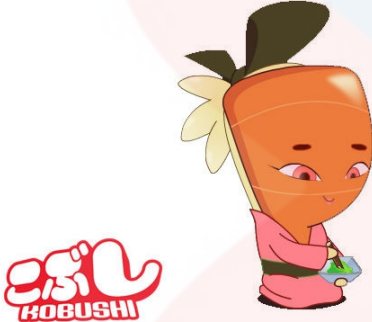

	 <p data-bbox="1043 533 1118 562">Sumo</p>
	 <p data-bbox="1038 949 1129 978">Geisha</p>

Table 2: Kobushi character design uses culture from Japan's Edo period as reference

Another criteria for character design is style and aesthetic of character design. Design element such as the contrast of shape, form and proportion is a great way to make a character interesting. Kobushi character design has an interesting design, where their character have cartoon features which suitable and likable for children audience, which also their target audience. For example, Kobushi's character features such as Toro and Tamago has big round eyes, and thick eye brows and a samurai haircut (chonmage) which gives them the image of a warrior and personality. For antagonist character such as Neko, it was given features of a evil character such as green sinister eyes, menacing and intimidating body shape with evil smiles, which gives him an evil charismatic that fit for a villain. Furthermore, the criteria of a good character design is the posture and stance. A good drawing of posture and stance of a character can depicts the character's current emotion whether if it's happy, sad, confused or fear considering their expression and poses. Kobushi's clearly depicts character with full of expression. For example, when Toro makes fun of Tamago, Tamago tense up whole body and her expression and clutching her teeth with anger, where Toro shows an expression where he squint his eyes and raise his

lips corner diagonally, showing that he was having fun making fun of Tamago while Tamago seething with anger



Picture 3: Toro use bubblegum to make fun of Tamago

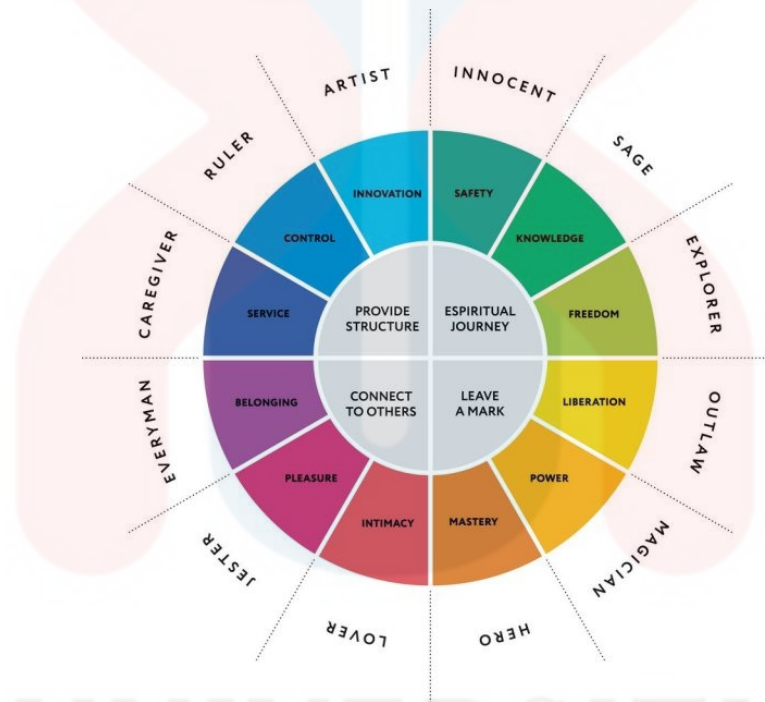
Another important criteria of character design also include scale. For example, in Kobushi, all of the sushi and the cat are clearly depicted their storyline. The size of Neko are larger than all of the sushi because the storyline of Kobushi shows that Neko wants to eat all the Kobushi. Finally, the criteria of a good character design is the uses of color. The understanding of color usage on character design can create a great impact on audience, and at the same time make the audience to understand what characteristic and personality of the character shown. In Kobushi's cases, all of the Kobushi's character take reference from their real life matter (refer to table 1). Kobushi's character also use vibrant color to depicts their character personality, for example, Toro and Tamago has clear round eyes that use blue as the base of their eyeball, where for antagonist character such as Neko, have green color eyes which create evil charismatic personality, like most of the villain in cartoon. Thus, it shows that Kobushi has good character design which make it appealing to it's audience.

4.1.2 Character personality

In animation with storyline, every character plays a role in order to carry a good plot and story for it's audience so that it can appeal the audience to continue to watch. The plot of the storyline will be determined by character personality that can influence the storyline. Before creating a character design, the creator will need to decide the character's personality or archetype in order to fit into the story so that it can appeal to the audience. In the story, Kobushi uses sushi as media and Edo period of

samurai cultures from Japan for their plot and storyline. In this research, researcher refers to the Jungian Archetype in order to analyse the character personality and archetype and what makes them appeal to the audience through Kobushi's character personality.

The term of "archetype" means original pattern in ancient Greek, which was concept of archetype for the theory for human psyche created by Jung. He identifies 12 universal archetypes that dominates a character's motivation and personality.


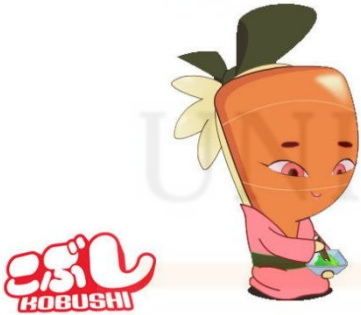


Picture 4: Jungian Archetype

After researcher refers to Jungian character archetype, here is what researcher found about Kobushi's character and list them according to their archetype and personality.

Main character in Kobushi	Archetype	Background, Personality and Motivation
	Hero, Jester, Explorer	Background: Master Tako's Kobushi samurai apprentice Personality: Proudful, Courageous but Oblivious and causes

 <p>Toro</p>		<p>disasters,easily to fall in love with other Kobushettes, likes to make fun of Tamago</p> <p>Motivation: Become the best Kobushi</p>
 <p>Tamago</p>	<p>Hero, Outlaw, Sage, Caregiver</p>	<p>Background: Master Tako’s best Kobushi samurai apperentice,disguised as man but in fact a woman,Shaké best friend, real name called Tama-chan</p> <p>Personality: Brave,courages,Intelligent, Hot-headed, Caring, Skillful, Likes to dress up herself secretly</p> <p>Motivation: To become the best Kobushi, fight for the equal rights of Kobushettes</p>
 <p>Onigiri</p>	<p>Everyman, Caregiver, Innocent</p>	<p>Background: Master Tako’s Kobushi samurai apperentice, Toro’s best friend</p> <p>Personality: Gentle,Does not like fighting, loves art, clean and loves swimming</p> <p>Motivation: Was aim to become Sumotori (sumo) but then later on follows the paths of Kobushi</p>

 <p>Master Tako</p>	<p>Sage Magician Ruler</p>	<p>Background: Kobushi's Sensei (Master),Shaké's grandfather, leader of Kobushi's community,millennial sushi</p> <p>Personality: Sexist, hard headed but also has a soft heart.knows magic and knowledgeable of the mystics</p> <p>Motivation: Train his student to become the best Kobushi, protect his community from Neko</p>
 <p>Shaké</p>	<p>Artist Sage Lover Caregiver Outlaw</p>	<p>Background: Master Tako's granddaughter,traditional art teacher of Kobushis,Tamago's best friend</p> <p>Personality: Gentle, take care of her people, but get scary when angry,has the appearance of a wise maiden but secretly a modern girl, a lovable character and some of the Kobushi's has crush on her, easily seduce by man who know haikus or musics,</p>

		<p>dislike sexism or disrespectful students</p> <p>Motivation: Fight for the rights of Kobushettes, Care about her community</p>
<div data-bbox="327 577 624 913" data-label="Image"> </div> <p data-bbox="451 931 501 965">Ebi</p>	<p data-bbox="783 636 903 723">Innocent Outlaw</p>	<p>Background: Kobushi samurai apperentice, belongs to Kudupus Dynasty of cunning ninjas,cursed with stinky stench, wants to get eaten by Neko,always followed by his ancestor’s ghost, Oni-san who unable to ascend to heaven due to the curse</p> <p>Personality: Lie to his comrades, follow the orders of his ancestor, false belief, ignorant, good hearted,vengeful, simple minded,regretful</p> <p>Motivation: believes Neko is a god who can help him to ascend to heaven by eating him, but regret after helping Neko after he tricked him and rescue his comrades</p> <p>Kobushi</p>


 <p data-bbox="438 629 512 663">Neko</p>	<p data-bbox="804 309 882 342">Ruler</p> <p data-bbox="794 362 892 396">Outlaw</p> <p data-bbox="804 416 882 450">Jester</p>	<p data-bbox="970 197 1342 450">Background: The main villain in Kobushi, has three henchman name Sho, Yu, Ka, believes himself is restaurant's Japanese deity</p> <p data-bbox="970 472 1334 891">Personality: Forgetful ,vengeful, simple minded, likes to evil scheme,obsess with eating Kobushi ,afraid of water,trickster,can reverse it's personality by reversing it's batteries</p> <p data-bbox="970 913 1286 1055">Motivation: Eats all the Kobushi (except for Ebi because of his stench)</p>
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Table 3: Kobushi character personality development according to archetype

It is conclude that Kobushi has 12 types of complete archetype for it's character design in terms of personality, which enrich the storyline for the Kobushi to make it appealing to it's audience. Thus, we can conclude that Kobushi character's unique personality are able to make the audience to like their character through their personality.

4.2 DATA ANALYSIS

In order to participate for the quantitative research, Participants are require to watch a 7 minute duration of Kobushi (title: Master Toro, ep38) animation and answer the questionnaire given. The questionnaire involves in demography of participants, rating for Kobushi using Likert scale and questionnaire to investigate the empathy of audience on Kobushi.

4.2.1 Demography

Gender: What is your gender?
30 responses

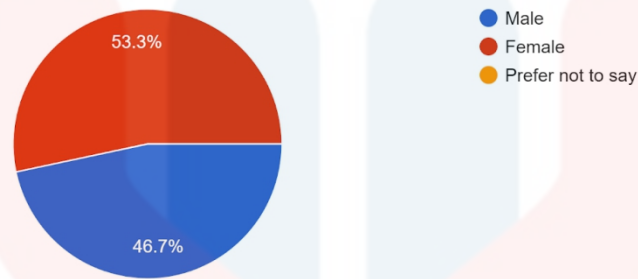


Diagram 3.0 : Gender response from participants

In this research, there are a total of 30 participants who participate in research on investigating the appeal of Kobushi 2012. In the diagram above, it shows that 53.3%, which is 16 respondents of the research are female, where 46.7% of the participants, 14 respondents of this research are male. This diagram shows that female respondents are more willingly to participate for the research compared to male respondents.

Age: What is your age category?
30 responses



Diagram 3.1 : Age group

In the age group category, there are 93% participants, which is 28 respondents who belong to the age group 18 to 35 years old, where only 6.7% of participants, which is 2 participants are in the age group of 12 to 17 years old. This diagram shows that among all the age groups, adults are the participants that are most willingly

and interested to participate in this research, where teenagers are also have taken interest in participate in this research as well.

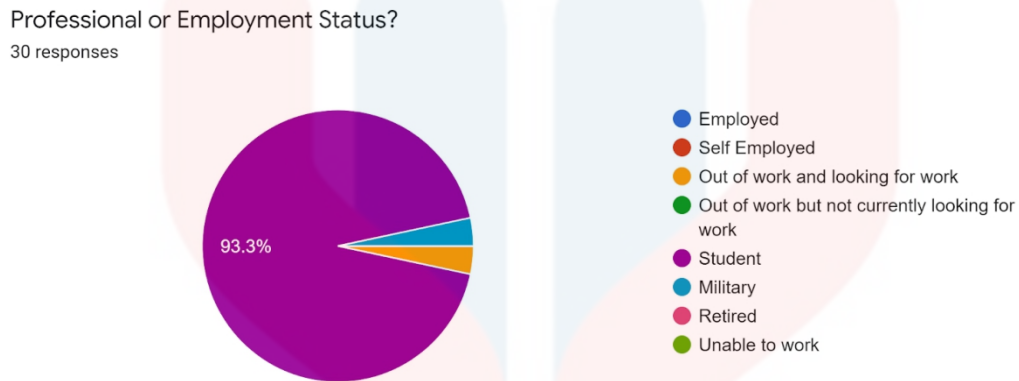


Diagram 3.2 : Professions & Employment Status

In the diagram above, it shows that among 30 participants, 93% of the participants, which is 28 participants has the profession of students, where only 3.3% for both, which is 1 participants each for participants who are in military and another participants who are out of work and looking for jobs. This diagram shows that participants who has the profession of students, primarily high school students and university students are more willingly to participate in this research.

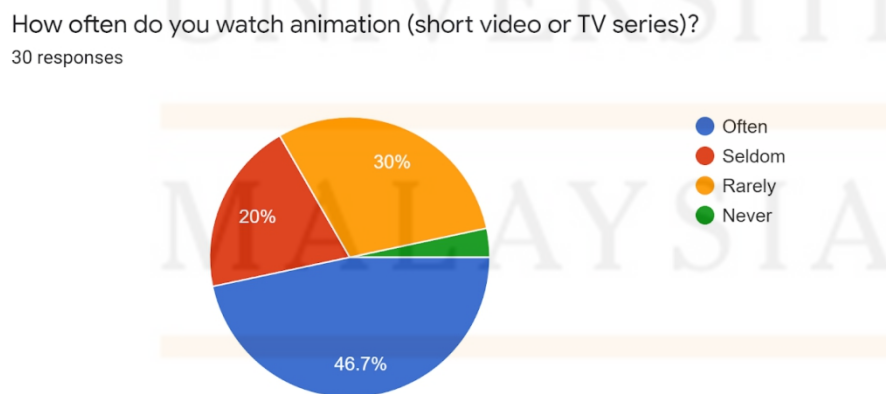


Diagram 3.3 : How often do participants watch animation

This aim of this research question is to investigate how frequent do participants watch animation and their understanding of animation. In this diagram, it shows that 46% participants, which is 14 respondents who often watch animation, 20% participants, which is 6 respondents who seldom watch animation and 30% participants, which is 9 respondents who rarely watch animation. Only 3.3%, which is 1 respondents who never watch animation that involves with video or TV series. The reason of nearly half participants who participate in this research often watch animation is due to animation series or animation video are frequently shown on TV channel such as Cartoon Network. Another reasons is that most of the participants also often watch local animation, Western cartoon and Japanese animation from youtube and other channel.

4.2.2 Data Analysis

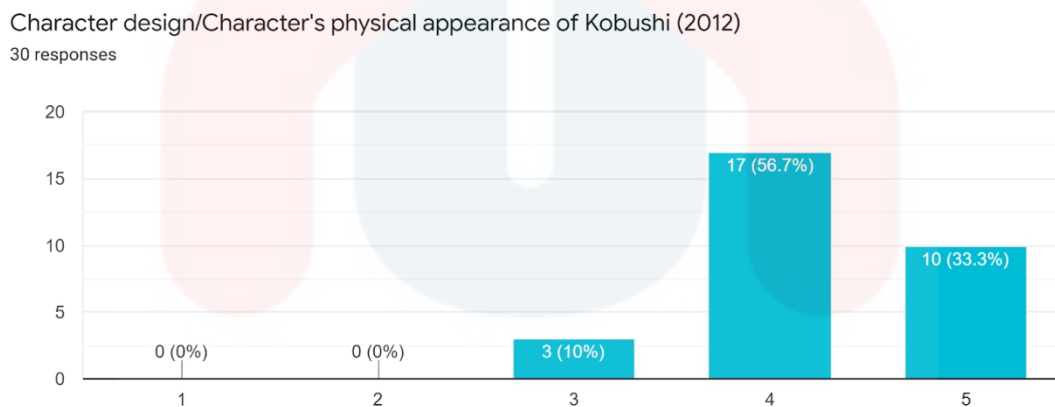


Diagram 3.4 : Ratings for character design of Kobushi

Among 30 respondents on the scale one to 5, 56.7% participants, which is 17 respondents gives the rating of 4, where they agrees that the character design in Kobushi are attractive to them and 33.3% participants, which is 10 respondents strongly agrees that the character design looks attractive to them. Only 10% of participants, which is 3 participants are give ratings of 3, which they does not have strong opinion on the character design of Kobushi, Thus, it can conclude that most of the participants agrees that Kobushi's character design are attractive to them. The reasons is because the character design of Kobushi are suitable for all age and the cute character design and art style could attract audience to watch the animation.

Design: Character's personality / behavior of Kobushi (2012)

30 responses

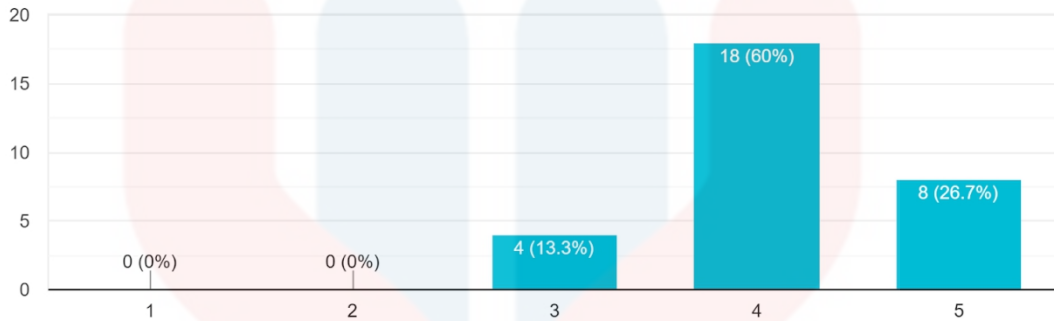


Diagram 3.5 : Ratings for character personality design of Kobushi

Among 30 respondents on the scale 1 to 5, 60% of participants, which is 18 respondents gives a rating of 4 for the character personality design of Kobushi, where 26.7% of participants, which is 8 respondents who gives the rating of 5 for the character personality design of Kobushi. Only 13.3% of participants, which is 4 respondents gives the rating of 3 for the character's personality design of Kobushi. Most of the participants agrees that the personality of the character in Kobushi would attract them to watch the animation. The reasons is because they are a large variety of characters in Kobushi who has unique personality that attracts the audience to watch the animation.

Storyline of Kobushi (2012)

30 responses

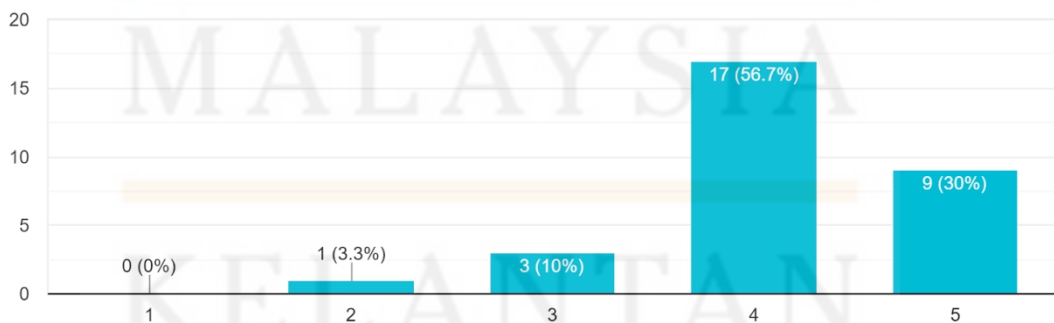


Diagram 3.6 : Ratings for storyline and plot of Kobushi

Among 30 respondents, 56.7% participants, which is 17 respondents choose the ratings of 4 for the storyline and the plot of Kobushi. 30% of participants, which is 9 respondents gives the rating of 5. There are 10 % of participants, which is 3 respondents who give the rating of 3 and only 3.3% participants, 1 respondents who gives the rating of 2 for the storyline and the plot of Kobushi. Most of the participants gives high rating for Kobushi's plot and storyline is because the storyline of Kobushi are unique and interesting for the audience, where they use the backstory of Japanese samurai culture with their own unique storyline.

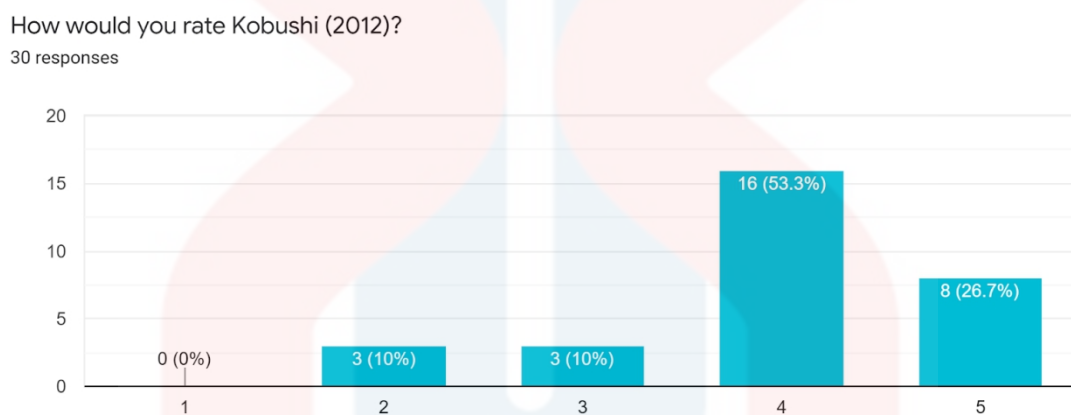


Diagram 3.7 : Ratings of Kobushi

In the diagram, it shows that among 30 respondents who answer the Likert scale questionnaire which on the scale of 1 to 5, 16 respondents gives rating 4 and agree that Kobushi are good animation, and 8 respondents choose rating 5, which strongly agrees that Kobushi are good animation. Only 10 % each and 3 participants each who are neutral and disagree with Kobushi being a good animation. The results shows that most of the participants agrees that Kobushi (2012) animation could attract them to watch the animation.

4.2.3 Empathy of audience on Kobushi

To understand and able to know what empathy related to the relationship of principle appeal in animation, we must understand the meaning behind of empathy. According to (Dr Brene Brown, 2015), There are 3 type of empathy, which is

cognitive, emotional and compassionate. In this cases, Thus, in order for a believable animation to influence it's audience, the animation must able to influence it's audience through empathy. Through this research, researcher are able to identify the element that influence the audience empathy.

Based on the video, what factor that attracts you the MOST in Kobushi (2012)?
30 responses

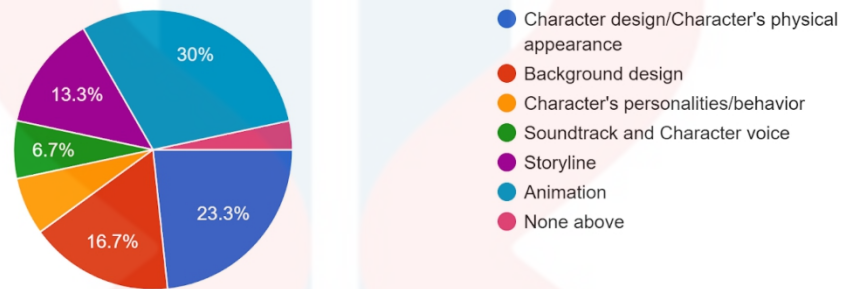


Diagram 3.7 : Which element of Kobushi attracts audience the most

Through the questionnaire, researcher are able to investigate elements in Kobushi that influence the empathy of audience. Among 30 participants that participate, 30% of the participants, which is 9 respondents elements of Kobushi that attract them are animation. 23.3% of participants, which is 7 respondents answer that character design is the reasons that attracts them in Kobushi. 16.7% of participants, which is 5 respondents answer background design is the factor and 13.3%, which is 4 respondents answer storyline. Only 3.3%, 1 respondents answer none above. The reasons of many respondents answer animation because the animation was created by famous studio such as Zagtoon & Inspedia who has expert animators to create Kobushi. Many respondents also choose character design as the factor that attracts them to Kobushi because it has cute design that likeable for all-age audience.

Based on the video, which character do you LIKE the most?
30 responses

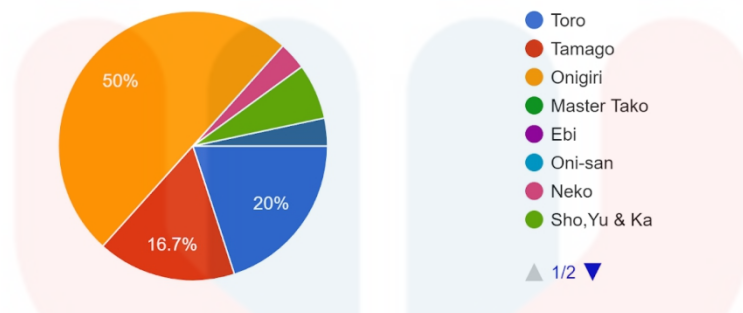


Diagram 3.7 : Favourite character in Kobushi

Through the questionnaire, researcher also able to identify which Kobushi character has the most appeal among the audience. Among 30 respondents, 50% participants, which is 15 respondents choose Onigiri as their favorite character in Kobushi. Where character in Kobushi who get second place is Toro, which has 20%, 6 respondent who choose him. Character who are in the 3rd place are Tamago, who has 16.7% participants, which is 5 respondents who choose her. The reasons that most respondents choose Onigiri as their favorite character in Kobushi is that he has cute character design and personality. It also has unique character design compare to other character such as Toro & Tamago.

3.5 SUMMARY

To conclude in this chapter, the aspect of character design has an important role in terms of the storyline and the image of an animation. Through the research that the researcher conducted to investigate the appeal of Kobushi (2012), researcher are able to identify the character's uniqueness in terms of character design, character personality and the relationships between Kobushi's character and the audience empathy.

CHAPTER 5

FINAL PRODUCT DEVELOPING

Through the research conducted by researcher in investigating the appeal of Kobushi (2012), researcher are able to develop a character design which use sushi as a base reference to create a Kobushi character.

5.1 Character design



Picture 5: Final Product: Kani

Name : KANI (means crab in Japanese)

Birthday: 7/7 (Horoscope - Cancer)

Type /Gender : Kobushettes (Female)

Characteristic : Big eyes, pig tail hairstyle , main color (dark pink), main color 2 (Oldlace white), green hair band, Eye (iris - pink)

Reference: Kanikama sushi (Imitation crab sushi)

Backstory:

In Kobushi's world, Kani is an active, energetic, and mischevious Kobushettes that likes to play prank on the people in the community of Kobushi. Friends and playmate with Toro's nephew, Maguro. She also likes to act as the hero of justice where she can help people in need. Thus, in order to become the hero of justice,

She wants to learn under Master Tako to become a Kobushi but rejected because she was a girl. She knew Tamago was a girl because she was saved by Tamago in a long time ago .She aspire to become someone like Tamago who was able to become a Kobushi warrior despite being a girl.Will she able to achieve her dream despite being a Kobushettes?

Color Palette



#FF6965 (Main 1) - body



#FFEBC3 (Main 2) - body



#FA69C0 (Sub 1) - iris (Eye)



#000000 (Sub 2) - outline, eyeball, mouth



#A7FF20 (sub 3) - hairband



#FFFFFF (sub 4) - body, eye, tooth



#FCBBB5 (sub 5) - cheek



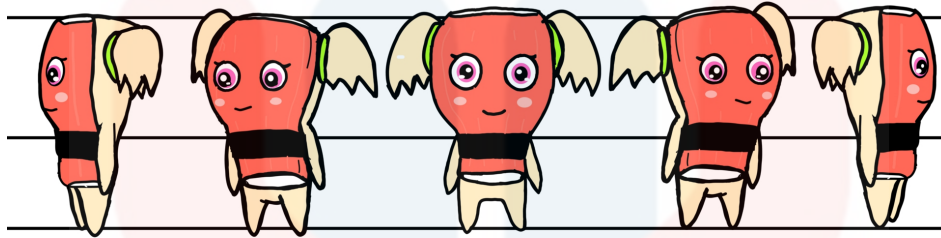
#FF7968 (sub 6) - line



#FF592D (sub 7) - Main 1 shadow



#FACB98 (sub 8) - Main 2 shadow



Picture 6: Model sheet of character design - Kani

5.2 Character personality

Personality: Energetic, Bright, Clever, Mischevious, dislike learning,


Character	Archetype	Reference
	<p>Freedom Jester Innocent</p>	<p>Background: Young Kobushettes, friend of Maguro (Toro’s nephew), Tamago’s fan</p> <p>Personality: Energetic, Clever, Mischevious, dislike learning, easily distracted, likes to play pranks on Master Tako and Toro, likes heroic act but doesn’t understand what justice really means</p> <p>Motivation: To aspire to become a hero who can save the day, like Tamago</p>

Table 4: Kani’s personality and archetype

How would you rate this character design based on aesthetic
30 responses

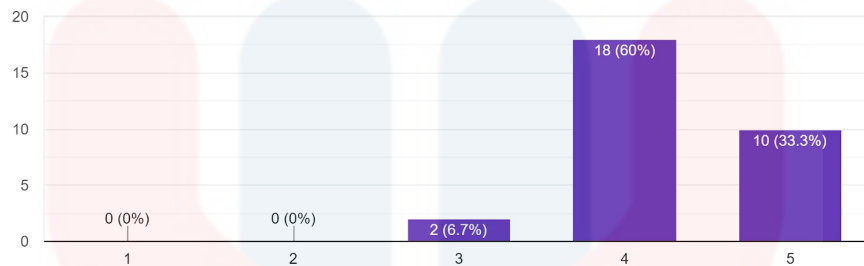
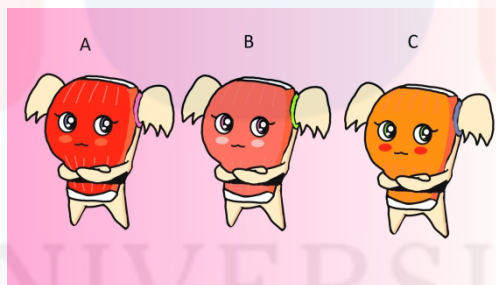


Diagram 5.0: How respondent rate Kani’s design in terms of aesthetic

Among 30 respondents for the ratings of 1 to 5, 60% participants, which is 18 respondents who gives the rating of 4. 33.3% participants, which is 10 respondents gives the rating of 5 for the character’s aesthetic for the character that the researcher develop. Only 6.7% participants, which is 2 respondents gives the rating of 3 for the character aesthetic. Most of the respondents agrees that the character design that the researcher design has good aesthetics.



which color do you prefer
30 responses

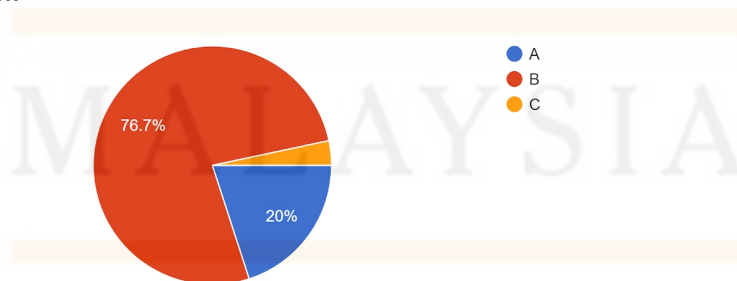


Diagram 5.1: Which color of the character you prefer

Researcher also research about which color are suitable for the character that researcher develop. Among 30 participants, 76.7% participants, which is 23

respondents chose B, where they prefers dark pink color for the character design.20% participants. 20% participants, which is 6 respondents have choosen A for their favourite character and 3.3%, which is 1 respondents chosen C as their favorite color. Thus, reseacher has choosen B for the color that will be used on the character designed by researcher.

5.3.0 Pre-production (Concept)

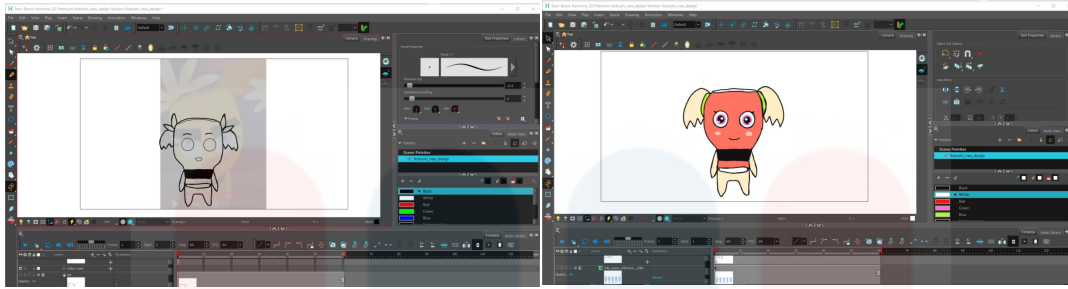
In pre-production stage, researcher are require to brainstorm idea and research by watching Kobushi animation series and reference from internet in order to create a character design. Through watching various videos of Kobushi (2012) and researching, researcher was able to explore various concept and finally choose crab sushi (Kanikama Sushi) as the base for creating a Kobushi character design. The reason researcher choose



Picture 7: Reference for concept building

5.3.1 Production

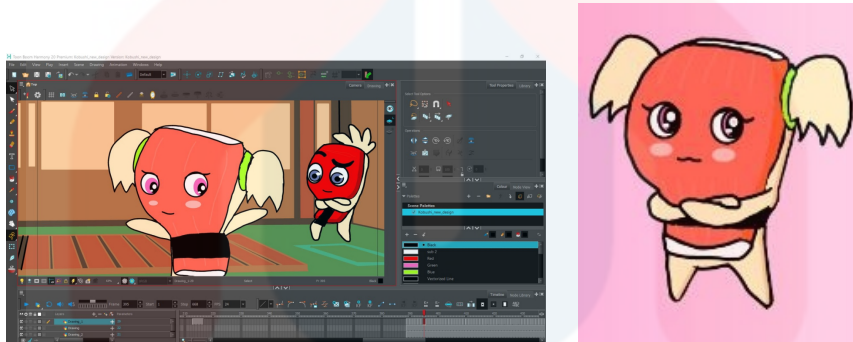
In production phase, researcher are require to implement the concept into implementation. Through the concept, researcher able to draw a rough sketch for the character. Furthermore, researcher able to draw the characteristic after brainstorming about the personality and the traits of the character, including refering to the reference. Researcher used tools such as Wacom tablet and ToonBoom Harmony 20 to draw the character and further refining the details for the character according to it's traits and personality in order to create a complete character design.



Picture 8: Creating character design through ToonBoom Harmony 20

5.3.2 Post Production

After finish developing the character, researcher are require to clean up and color the drawing through ToonBoom Harmony 20 software. For animating the character, Finally, researcher use Adobe Premiere Pro software for video editing to create the final product.



Picture 9: Post production of ToonBoom Harmony and final product

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6.0 CONCLUSION

Appeal is one of the important animation principles among the other 11 principles of animation. The principle of appeal does not necessarily mean something cute, where the real meaning of appeal should make audience interested to watch, be it a pleasant design, a quality of charm or a striking pose. A drawing or a character would lose its appeal for being complicated or hard to read. (Thomas & Johnston, 1995). The aim of the study is to study the appeal principles apply on Kobushi and its audience opinion based on its appeal. A further research is needed to conduct in order to understand the appeal of Kobushi TV series. This research also able to help researcher in developing a character and creating a believable animation. Thus, the study of this research could benefit novice animator and experience animator alike to understand more about the appeal principles and effectively implement the appeal principles into their animation production in order to create a believable animation.

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