

# The Application of Animation Journey to The West Expression Design for Social Media

Guo Senshen

City Graduate School, City University of Malaysia, Fuzhou Medical College of Nanchang University

Email: 447421409@qq.com

Gregory Anak Kiyai

City Graduate School, City University of Malaysia

To Link this Article: <http://dx.doi.org/10.6007/IJARBSS/v14-i6/21933>

DOI:10.6007/IJARBSS/v14-i6/21933

**Published Date:** 26 June 2024

## Abstract

The research work provides a detailed analysis regarding the importance of animation in the business operation carried out in developed countries like China. Furthermore, a detailed evaluation related to the importance of animation in the life of the consumers have further been illustrated effectively in the investigation process. Additionally, challenges related to the promotion of the animation techniques in social media websites have also been illustrated efficiently in the investigation process that has aided in enhancing the viability of the research work. The difficulties posed by animated design's impact on numerous fields have not yet been investigated. A combined method of collecting appropriate data seemed appropriate to overcome these shortcomings. and these include the stage of observation, the stage of research, and the stage of visualisation. This study aims to provide a comprehensive overview of the practical application of animation design in Chinese social media by incorporating these methods.

**Keywords:** Animation, Social Media, China, Websites, Expression Design

## Introduction

The current body of studies on animation expression design is significantly deficient in offering a thorough exam of its inherent characteristics. This deficiency hinders the development of a strong basis for the powerful application of animation expression design on social media systems. To realize the intricacies and nuances of this shape of visual communication, it is imperative to behaviour a comprehensive exploration of its defining functions (Fan and Feng, 2021). Currently, the educational discourse lacks an in-depth analysis of the visual elements, research techniques, and emotional resonance embedded in animation expression design. Without a clear information of those characteristics,

researchers and practitioners face challenges in harnessing the entire ability of animation for powerful conversation and engagement in the dynamic realm of social media.

The absence of a complete exam similarly extends to the various styles and tactics within animation expression design. Different genres, inventive strategies, and cultural impacts contribute to the richness of animation as a medium of expression. However, the cutting-edge research landscape falls quick in delineating those diverse traits, leaving a critical hole in understanding (Defhany & Helmi, 2018). Whether it be the usage of symbolism, metaphor, or the manipulation of time and space, a nuanced exploration of those elements is crucial. This gap in information impedes the capability to tailor animation content material for precise social media contexts, restricting its resonance and impact on various audiences.

Moreover, the deficiency in characterizing animation expression layout extends to its technical components. The examine of animation involves not most effective inventive creativity but also technological proficiency. The software, and platforms used in animation introduction contribute notably to the final output (Yu et al., 2022). A comprehensive examination need to encompass the technical sides, exploring the position of virtual tools, animation software, and the integration of rising technologies. Currently, the studies lacks insights into how those technical components influence the visible aesthetics and research talents of animation expression design. This information void poses a barrier to practitioners aiming to leverage the total spectrum of animation's ability inside the dynamic landscape of social media.

The realm of animation expression layout is a burgeoning discipline with big ability for remodeling the way content is communicated on social media systems. However, an essential venture arises from the evident hole in current literature, in particular the absence of complete experimental studies focused on the software of animation expression layout inside the context of social media Lei (2020) This hole is not simply an educational challenge but a practical challenge that impedes our information of how animation, as a communicative medium, can efficiently interact on line audiences. To deal with this hole, it becomes imperative to delve into experimental investigations that meticulously discover the dynamics and impact of animation expression design within the precise environment of social media.

Understanding the effectiveness of animation expression layout on social media demands an exploration of various factors along with user engagement, facts retention, and emotional resonance. Unfortunately, the modern body of studies fails to offer a strong basis on this regard. Without empirical evidence derived from well-designed experiments, we are left with speculative insights in preference to concrete knowledge about how animation contributes to on line interactions (Zhang, 2019). Bridging this hole calls for studies that not handiest take a look at person reactions but additionally examine the metrics of engagement, sharing styles, and the durability of the impact created with the aid of animation expression layout on specific social media systems.

Moreover, the lack of experimental research hampers the development of practical insights into the nuanced aspects of animation expression layout. Understanding which visible factors, narrative structures, or thematic choices inside animation efficiently seize and preserve the eye of diverse on line audiences remains largely unexplored. The absence of such insights limits the capacity for content material creators, entrepreneurs, and social media strategists to optimize using animation expression design for unique systems, audiences, or commune goals (William, 2020). Bridging this hole necessitates a concerted attempt to behavior experiments that go past anecdotal evidence, imparting a more granular expertise of the complicated dynamics at play.

In addition to hindering practical insights, the lack of experimentation poses challenges for the evolution of great practices in the realm of animation expression design on social media. While theoretical frameworks can also offer precious conceptual foundations, they require validation thru empirical studies to ensure their applicability and relevance in real-global eventualities. The absence of a robust experimental base impedes the status quo of guidelines and frameworks that could manual content material creators and architects in leveraging animation expression layout efficaciously (Li, 2021). By addressing this gap, researchers can make contributions now not only to theoretical advancements however also to the improvement of actionable guidelines for practitioners looking for to harness the power of animation on social media.

The cutting-edge-day research landscape grapples with a conspicuous void in the form of clean pointers for the software of animation expression format on social media structures in China. This deficiency poses a huge undertaking, impeding the seamless integration of animation expression into the dynamic tapestry of China's virtual subculture (Xiaojing & Xi, 2021). In a country in which digital developments evolve suddenly and user opportunities form the net landscape, the absence of a based framework hampers the harnessing of animation expression's capacity. Without nicely-defined guidelines, content material creators, entrepreneurs, and architects face uncertainty in navigating the intricacies of Chinese social media, hindering their potential to leverage animation as a powerful tool for verbal exchange and engagement.

The absence of guidelines no longer only impedes the combination of animation expression format but additionally limits the exploration of its entire functionality inside the colorful virtual culture of China. Chinese social media systems, with their unique talents and individual behaviors, require tailored strategies for effective content material dissemination (Yue & Liu, 2021). Animation, with its rich seen research abilities, has the capability to resonate deeply with Chinese audiences. However, without hints, there may be a danger of overlooking cultural nuances, trending subjects, and platform-particular idiosyncrasies which may be crucial for fulfillment in this dynamic virtual panorama. Establishing easy tips will become vital to free up the overall expressive energy of animation on Chinese social media.

Furthermore, this gap in guidance now not simplest affects content material material creators however additionally impacts corporations and brands aiming to leverage animation for marketing and advertising and advertising and advertising and marketing and communicate capabilities. The lack of a standardized method makes it difficult for advertising experts to align animation content material with emblem messaging and goal market expectancies effectively (Aiello & Parry, 2019). In a aggressive virtual market like China, wherein producers try for visibility and consumer engagement, the absence of guidelines becomes a downside in utilising animation as a strategic asset. Addressing this hollow is vital for corporations trying to find to set up a terrific and culturally resonant presence on Chinese social media structures. Moreover, the absence of recommendations for making use of animation expression layout on Chinese social media hampers the capability instructional and progressive contributions on this discipline. Research endeavors in animation layout for social media are inherently constrained through the absence of a structured framework, hindering scholars from conducting entire research and developing strong theories (Bond, 2021). Clear recommendations could no longer simplest facilitate systematic academic exploration but additionally empower progressive specialists to push the boundaries of animation expression, leading to modern and culturally applicable content cloth which could thrive within the intricacies of China's virtual surroundings.

The realm of animation expression design stands at the intersection of artistic creativity and digital communicate, with substantial capacity for enriching the social media panorama. However, a pressing undertaking is living within the ambiguity surrounding the determinants that dictate the application of animation expression design across numerous social media channels (Lau, 2020). As the digital sphere evolves unexpectedly, embracing novel forms of visual communication, know-how the nuances that render animation expression suitable or relevant turns into pivotal. Without a clean framework for evaluation, creators and entrepreneurs grapple with the daunting task of aligning their lively content with the distinct traits and expectations of numerous structures.

One side contributing to the dearth of readability revolves across the diverse consumer demographics and possibilities inherent in one of a kind social media channels. Each platform cultivates a completely unique network with unique content material consumption behavior, making it imperative to tailor animation expression layout to resonate correctly (Wenzel, 2019). A cohesive method is elusive while faced with the venture of deciphering whether or not the whimsical, narrative-driven animations that thrive on one platform can seamlessly transition to every other dominated via quick-shape, visually impactful content material. This incongruity in user conduct demands a nuanced information of the symbiotic courting among animation expression design and the particular person dynamics of every social media channel.

Moreover, the rapid evolution of social media algorithms compounds the uncertainty surrounding the determinants for software. The algorithms governing content material visibility and engagement metrics continuously evolve, necessitating adaptability in animation expression design strategies (Wang & Ruiz, 2021). Creators often locate themselves in a perpetual seize-up sport, striving to recognize and align with the algorithms' ever-shifting criteria for content material promoting. The loss of a standardized framework exacerbates this challenge, leaving creators without a strong reference point to anchor their animation expression layout selections inside the face of algorithmic uncertainties.

The absence of established industry necessities in addition muddles the panorama, leaving creators without smooth benchmarks for evaluating the relevance and effectiveness of animation expression design on social media. Unlike conventional mediums where effective format thoughts have continued the take a look at of time, the dynamic nature of virtual structures calls for a continual reassessment of what constitutes powerful animation expression (Zuo, 2022). Without enterprise-massive requirements or best practices, creators lack a shared language to critique, refine, and lift the extraordinary of animation expression design. This loss of a generic framework impedes the collective improvement of the animation community, hindering the set up order of a cohesive expertise of what resonates sooner or later of numerous social media audiences. Following are objectives for study:

- To examine the characteristics of animation expression design
- To experiment with the characteristics of animation expression design on social media
- To propose the application of animation expression design on social media in China

### **Literature Review**

In the era of social media, animation expression design emerged as a very popular and effective form of content creation. Animation expression design is found to be highly engaged on social media platforms. The visually and dynamically appealing nature of the animation captures the attention of users and encourages them to interact. As said by De Seta (2018),

animated content stands out amidst static posts, attracting likes, shares, and comments. Animation also generates a higher level of engagement as compared to the other content and fosters a sense of community and participation among social media users.

According to Liu (2020), animation enhances the experience of users on social media by offering an entertaining and immersive visual journey. With animation, complex concepts, and stories are communicated within a concise and engaging manner. Whether their short animated video, the GIF, or the series of animated illustrations, the visual storytelling of animation is well-suited for the short attention spans of social media users. The animation expression design also develops enjoyable experiences which encourage users to revisit and share the content with the other audiences.

Animation expression also enables effective communication on social media platforms. Thorough brands, animations, organisations, brands, and individuals are able to convey their messages within a compelling and easily digestible format. As opined by Jindi (2019), animation allows creative and versatile content, using characters, motion, and visual metaphors to evoke emotions and convey ideas. The expressive nature of animation facilitates the delivery of messages which resonate with the viewers resulting in better communication and engagement. Animation expression plays a vital role in strengthening and establishing brand identity on the social media platform. The animated mascots, logos, or characters become iconic representations of the brand. Through consistent and well-crafted animation, the brands are able to enhance recognition and differentiate themselves from the competitors. These animated contents also offer opportunities for brand storytelling enabling the organisations to connect with the audiences to foster brand loyalty.

According to Jiang et al (2022), compelling and shareable animation is able to gain traction and spread across networks reaching large audiences. The visual appeal as well as the entertainment value of the animations makes them shareable leading to an increase in exposure and visibility. Moreover, the animations evoke emotions and elicit emotions from the viewers increasing the likelihood of sharing and then going viral.

Although there are many benefits of animation expression design on social media, there are some challenges and considerations to be kept in mind. The production of high-quality animations can be very time-consuming as well as needing very specialised skills and software. Furthermore, the attention-grabbing nature of animations indicates that they need to compete with a large number of other animation content present on social media platforms. Maintaining and standing out the interest of the users needs continuous innovations and creativity within animation expression designs. It also has a significant application in influencer marketing on social media. According to Chen (2021), influencers leverage animated content to promote products and services. The animated videos, GIFs or animated illustration is able to capture the attention of the followers and then they are able to convey important messages. The messages are conveyed in a very creative and engaging way. The animation allows the influencers to add a personal touch, inject humour or showcase their personalities making their content much more shareable and relatable.

Interactive animation takes the animation expression design on social media to the next level. It generally involves the users' engagement and interaction allowing the users to participate in the animation experience. Interactive animation on social media includes quizzes, games, and interactive stories where the users are able to make choices that influence the outcome. This level of interactivity enhances user engagement, prolongs attention spans as well as encourages social sharing.

As opined by Liu and Fan (2018), animation expression design has become a very powerful and influential force on social media platforms. With the help of their visual appeal, storytelling capabilities, and the ability to evoke emotions, animations have transformed the way content is consumed, shared, and engaged with on the social media platform. The dynamic and eye-catching nature of animation captures the attention of the users and encourages them to spend more time interacting with the content that is made. The animated posts, videos, and GIFs provide a very higher level of opinions from the users as compared to the static images or text-based posts. The immersive and entertaining experiences offered by the animations are keeping the users more engaged resulting in increased dwelling time on social media.

As said by Li (2021), animation expression has huge potential on social media platforms. The animated content is considered to be highly shareable because they are entertaining, visually appealing as well as attention-grabbing in nature. The animated videos are able to relate with several audiences and trigger strong emotional responses resulting in increased amplification. These animated contents are found to be shared across the networks which reach a large number of audiences creating a ripple effect. Animation is able to convey emotions with expressive characters, gestures, and facial expression helps to humanise brands, causes, or individuals. It also influences the behaviour on social media in different ways. The animated calls-to-actions are able to prompt the users to engage, subscribe or take specific actions.

According to Wang (2022), animation can elicit emotional responses, influence purchasing decisions, or shape opinions about products or services. The interactive animations or the gamified experiences encourage the user's participation, increase brand loyalty and drive user-generated content. The ability of animation to grab attention and influence user behaviour makes it a valuable tool for marketers as well as social media strategists. Social media creates a space for animators to showcase their talent, gain recognition and explore new artistic approaches. As the demand for animated content on social media is increasing, there is also an increased need for skilled animators, motion graphics designers, and visual storytellers. The animators are able to find employment or freelance opportunities while developing animated advertisements, brand content, social media campaigns, and influencer collaborations. The influence of animation on social media expands the scope of the animation industry as well as opens up avenues for professionals to showcase their skills.

As per the videos of Hou (2018), animation expression design is also needed to develop cross-cultural communication. It generally has the ability to bridge the cultural gap and facilitate cross-cultural communication. The animated contents are able to transcend the language barriers as well as convey universal messenger, emotions, and humour. To understand diverse audiences, animation needs to focus on the cultural references and traditions that can be shared in China. This cross-cultural appeal and accessibility make animation a perfect tool to promote cultural understanding, diversity, and global connectivity on social media. A social media animation video is a creed to live on social media channels. This indicates short, sharp bursts of content which grab the attention of people as they scroll through their feeds. Any person can post any image or very few lines of text, but there are very few people who are able to post high-quality pieces of animation videos.

As stated by Zong et al (2020), the videos created with animation are good at presenting visual information and they are more effective than any plain text. Since the average number of visual spectators is getting high, using animated videos to showcase the brand story is considered to be the best way to reach a large number of audiences. Besides the messages that are conveyed, it has around a 90% chance of creating impact as compared to any other

type of content. It has been found that around 65% are visual learners due to which creating visual content or animation videos is becoming much more inevitable for different organisations that wish to develop high social media engagement. In recent years, a large number of internet users tend to watch, post and share videos on a daily basis. This is the main reason that businesses are using animation as a tool to connect with target audiences on their respective social media sites or blogs.

As opined by Yin (2020), animation expression is very important as it helps a business to convey the business or is just a filler, the animated videos are mainly the visual treat. It can help to show any kind of content whether it is a tutorial, complex information, explanation of the products or the company operations. In the case of social media marketing, the animations, and cartoons develop instant attractions by keeping the mood light as well as getting the idea across to the viewers subtly. As opined by Feng and Tomimatsu (2018), an individual can keep animation-making software or other types of tools in the arsenal to develop the desired content on the basis of the requirements or the requests received from customers at the time. The popularity of video-based animation is mainly because of the introduction of wireless broadband and smartphone technologies.

As per Zhang (2022), traditional animation is called classical animation which can be hand-drawn animation or cell animation. Here, the artist draws each frame or image with the help of coloured ink on transparent paper. The drawings are done one after the other to develop an engaging as well as perfect animation sequence. In the 2D animation process, the elements used in the videos include backgrounds, objects, and characters that are created within a 2D environment. It generally includes two aspects: height and width, for the narration of the story or creating an expression. The animators mainly use computer software to create the drawing and make characters move with the help of different techniques to create video games and cartoon series for businesses.

It has been found that websites that teach kids how to make media often forget how important sharing is in cultures that value participation. When making information for kids to find on the Internet, you have to think about two audiences: the people who are actually looking at the content and the people who it was made for. As per the arguments of Ståhl & Kaihovirta (2019), when teens talk to each other on social media, they have to think about who will see their posts, just like journalists and politicians do. Both the media and politicians need to do this. When at least some of the audience is unknown, it doesn't make sense to think about all the ways a single entry could be read. So, nothing important will be left out. Instead, you should picture the people who will read the entry and write with their thoughts in mind. When teens write an entry, they write to the people they want to read it and try to make the content easy to understand. Teenagers often think that their audience is made up of their friends and followers to whom they have given access to their profiles. But not all profiles are locked, so it is possible for people who shouldn't be able to see a certain entry to do so.

According to Pitt et al (2021), a "collapsed context" is when one speaker has to talk to more than one group of people from different social settings at the same time. This is what the phrase "collapsed context" means. When kids talk on social media, they often have to combine more than one situation. This could happen if the person posts something on their page that they only want their friends to see, but their parents see it. As per the reports of Polivanov & Santos (2020), teens want their parents and other family members to respect their right to privacy online and know when a post or comment is not for them. Teenagers say that this means being able to tell when a message or comment isn't meant for them.

When someone sees something, they have the potential to understand it in a variety of different ways. This is due to the fact that the information that is being transmitted is difficult to comprehend. When people look at a variety of photographs and try to figure out what each one means, it reveals how well they can see. This can be accomplished by engaging with various pictures. The interviews may be seen in the background of this image, while the photographs and the various ways in which they can be interpreted can be seen in the foreground. In light of this illustration, four capabilities are beginning to come into focus. Knowledge of oneself, knowledge of how other people behave, knowledge of how the visual world works, and knowledge of how technology works are the four talents that make up this set. You can make use of a significant number of these skills simultaneously because many of them are similar.

### Theoretical Framework

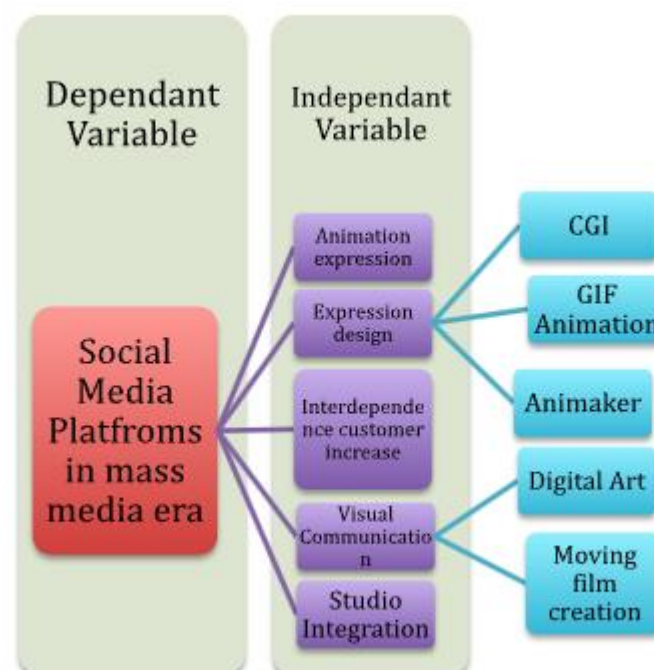


Figure 1: Conceptual Framework

### Methodology

In this research study, the researcher intended to use a descriptive research design. This is because it aids in emphasising more on what rather than why with the aim to achieve answers to the research questions effectively. It aims to describe the subject of the research study without involving the reason behind its occurrence (Sahin & Mete 2021). In the context of the proposed study, the descriptive design shall be beneficial in analysing the facts and information pertaining to the influence of designing animation expressions on social media platforms in China and developing a detailed understanding of the research problem. As most people in China nowadays use social media platforms, the descriptive design is likely to go a long way in helping to determine their behaviour and what drives them to use animation expressions when conveying their emotions.

In the proposed study, the focus shall be on using the descriptive research design to integrate the quantitative and qualitative methods of data collection in order to investigate the application of animation expression designs for social media in China. As a result of this,



it is expected that the findings of the research would be rather comprehensive and better insights would be generated in light of the application of animation design in the designing of expressions.

In this research study, the researcher will use the observation method in the research study with the aim of getting adequate information and knowledge considering the topic of discussion. Observation is a widely used data collection tool by researchers in a qualitative research study with the aim to get in-depth insights and information in relation to the topic of discussion (Busetto et al., 2020). Furthermore, given the fact that study is based on investigating the application and impacts of animation design expressions across social media platforms, it would be helpful to engage in observational research because it would be then possible to discover insights that cannot normally be gleaned from other methods of research such as surveys or focus groups (Barrett & Twycross, 2018). Observational research would make it possible to focus on how people in China use and react to animated expressions which they find on social media platforms and the overall designing process of the said expressions.

In this research study, the researcher will use the survey method with the aim of adequately answering the research questions. A survey method is used for collecting data and information with the aim of providing evidence in relation to the topic of discussion (Story et al. 2019). An online quantitative survey shall be carried out with a moderate sample size of 120 Chinese government sector employees currently working in Chinese organisations. Given the scale of the study, it has been deemed appropriate to base the study on the data collected from a sample size of this proportion. Further, this sample shall be chosen based on the random sampling technique wherein each of the participants shall be chosen randomly in order to eliminate any possibility of bias.

## **Results**

The exploration plans fill a hole in the understanding of expressive planning, visual elements, different examples, cultural impacts and specialized parts of animation. Absence of thorough understanding obstructs the compelling execution of animation on social media stages. Overcoming this issue is basic to propelling the hypothetical understanding and reasonable uses of energized articulation plan in the unique landscape of social media. Further, challenges distinguished in the field of animation articulation configuration, including absence of understanding of its capabilities, deficient trial and error with social media, absence of rules for Chinese stages and muddled application definitions, together ruin both hypothetical advancement and useful execution. Spanning these holes requires a diverse methodology that incorporates thorough examination, exact testing, rule improvement, and a more profound understanding of stage explicit elements. The expressive plan capability of animation must be completely acknowledged through extensive work to encourage a more viable and culturally full presence on social media stages, particularly in the powerful setting of China and the computerized landscape.

Notwithstanding, it is also evident that the significance of this examination lies in its complex commitment to the protection of culture, the advancement of computerized correspondence and the worldwide impact of animation. Investigating the expressive plan of animation inside the setting of the Excursion toward the West custom, it goes about as an extension among custom and innovation and spices up cultural stories for contemporary crowds. What's more, the review gives understanding into the intricacies of exploring social media stages and has suggestions for the more extensive field of advanced correspondence. Furthermore, it

advances the worldwide animation industry by showing the inventive lavishness of Chinese narrating.

In general, this exploration is a noteworthy venture that will impact culture, innovation and craftsmanship all over the planet. In rundown, animation includes making the deception of movement through successive pictures in different styles like 3D, 2D and movement illustrations. Appearance configuration centers around conveying feeling in character pictures, particularly facial animations, which are fundamental for reasonable and drawing a prospective culture. Social media empowers virtual correspondence, data sharing and local area building. As the most crowded country on the planet, China assumes a significant part in worldwide animation, joining unfamiliar elements with its rich conventional culture. China's animation industry has developed colossally and will commend its centennial in 2022.

Digital social media plays an important role in how individuals personal, academic and professional lives that affect their knowledge, understanding and mental health. The characteristics of animation, especially facial expressions, have an enormous impact on the quality and impact of animated works, influencing both the audience and the emotional connection and perception of the characters. Animation has evolved from ancient storytelling methods to modern CGI masterpieces, Further, demonstrating its unique ability to engage and connect people around the world. Animation has become increasingly popular on social media, offering businesses and brands a creative and visually appealing way to cut through the marketing noise. Social media and its impact on communication, relationships and decision-making highlight its vital role in today's interconnected world.

### **Discussion and Conclusion**

It has been stated that the animation process in China has played an important role in providing entertainment to the residents of the country and have become an important part of the life of common people. Additionally, it has also been stated that the involvement of social media has played an important role in popularising animation techniques efficiently in the eyes of the customers. The efficacy of the social media applications in the promotion of the animation processes relates to the fact that the tools have been extensively utilised for spreading awareness regarding benefits of the animated processes in increasing the entertainment quotient for the consumers. Hence, it has been stated that with the help of the concerned chapter, the importance of social media processes towards enhancing the importance of the animation techniques for the consumers is known efficiently.

### **Contribution**

The theoretical and contextual contribution of this research is significant in several ways. Theoretically, it enriches the understanding of animation expression design, particularly in the context of social media in China. By delving into the characteristics, techniques, and emotional resonances of animation, the research bridges existing gaps in literature and provides a robust framework for future studies. Contextually, the study is pivotal in elucidating how animation can be effectively utilized on Chinese social media platforms, offering practical insights for content creators, marketers, and social media strategists. It highlights the interplay between cultural nuances and animation design, ensuring content is not only visually appealing but also culturally resonant. This research enhances the existing knowledge by addressing the unique challenges and potentials of animation in the rapidly evolving digital landscape of China, fostering a deeper understanding of digital communication and cultural storytelling. This dual contribution fortifies both academic

discourse and practical applications, promoting a more nuanced and effective use of animation in social media engagement.

## References

- Adnan, K., & Akbar, R. (2019). An analytical study of information extraction from unstructured and multidimensional big data. *Journal of Big Data*, 6(1), 1-38.  
<https://journalofbigdata.springeropen.com/articles/10.1186/s40537-019-0254-8>
- Aiello, G., & Parry, K. (2019). *Visual communication: Understanding images in media culture*. Sage.
- Alavijeh, M. R. K., Foroozan, A., and Afrashteh, A. A. (2019). Identification and prioritisation of effective criteria in the selection of outdoor advertising using the AHP technique. *International Journal of Internet Marketing and Advertising*, 13(4), pp.359-373.
- Alifariki, O., Rahmawati, R., Sukurni, S., and Siagian, H. J. (2023). Comparative Study of Learning Media: Video Animation and E-Book in Education on Drugs Abuse in Students. *Health Education and Health Promotion*, 11(1), pp.141-145.
- Al-Khasawneh, M., Sharabati, A., Al-Haddad, S., Tbakhi, R., & Abusaimeh, H. (2022). The adoption of the TikTok application using the TAM model. *International Journal of Data and Network Science*, 6(4), 1389-1402.  
[http://growingscience.com/ijds/Vol6/ijdns\\_2022\\_73.pdf](http://growingscience.com/ijds/Vol6/ijdns_2022_73.pdf)
- Amali, L. N., Zees, N., & Suhada, S. (2020). Motion graphic animation video as alternative learning media. *Jambura Journal of Informatics*, 2(1), 23-30.  
<https://doi.org/10.37905/jji.v2i1.4640>
- Animation in China. (2019). *Animation in China: History, Aesthetics, Media*. MCLC Resource Center. <https://u.osu.edu/mclc/book-reviews/li-guo/>
- Arhueremu, M. V., & Romanus, U. (2023). Office technology and management educators' rating of the teaching of creative digital skills in polytechnics in Delta State. *Scholarly Journal of Science and Technology Research and Development*, 2(9), 10-20.
- Arwin, A. (2017). *Effectiveness of using animation video on teaching vocabulary at the seventh years students in SMPN 1 Palopo*, the (Doctoral dissertation, Institut Agama Islam Negeri Palopo).
- Aydin, G. (2020). Social media engagement and organic post effectiveness: A roadmap for increasing the effectiveness of social media use in hospitality industry. *Journal of Hospitality Marketing & Management*, 29(1), pp.1-21.
- Aydin, G., Uray, N., & Silaharoglu, G. (2021). How to Engage Consumers through Effective Social Media Use—Guidelines for Consumer Goods Companies from an Emerging Market. *Journal of Theoretical and Applied Electronic Commerce Research*, 16(4), 768–790. MDPI. <https://doi.org/10.3390/jtaer16040044>
- Azucar, D., Marengo, D., & Settanni, M. (2018). Predicting the Big 5 personality traits from digital footprints on social media: A meta-analysis. *Personality and Individual Differences*, 124, 150-159. Retrieved 17 June 2022 from: <https://doi.org/10.1016/j.paid.2017.12.018>
- Barnidge, M., Xenos, M. A. (2021). Social media news deserts: Digital inequalities and incidental news exposure on social media platforms. *New media & society*, 14614448211059529. Retrieved 17 June 2022 from: <https://doi.org/10.1177/14614448211059529>

- Barrett, D., & Twycross, A. (2018). Data collection in qualitative research. *Evidence-Based Nursing*, 21(3), 63-64. <http://dx.doi.org/10.1136/eb-2018-102939>
- Bello, J., Lutomia, A., Mbhekiseni, B. and Pittendrigh, B., 2017. Malaria prevention and treatment using educational animations: A case study in Kakamega County, Kenya. *International Journal of Education and Development using ICT*, 13(1).
- Bhardwaj, P. (2019). Types of sampling in research. *Journal of the Practice of Cardiovascular Sciences*, 5(3), 157. <https://www.j-pcs.org/article.asp?issn=2395-5414;year=2019;volume=5;issue=3;spage=157;epage=163;aulast=Bhardwaj>
- Bond, K. T., & Ramos, S. R. (2019). Utilization of an animated electronic health video to increase knowledge of post-and pre-exposure prophylaxis for HIV among African American women: Nationwide cross-sectional survey. *JMIR Formative Research*, 3(2), e9995.
- Bond, S. (2021). Facebook takes down China-based networks spreading false COVID-19 claims. Retrieved September 22, 2022, from <https://www.npr.org/2021/12/01/1060645940/facebook-takes-down-china-based-fake-covid-claims>
- Bu, N. T., Parra-López, E., Barrientos-Baez, A., Li, T., & de los Ángeles Pérez-Sánchez, M. (2022). Creating a re-tech theme park through neuromarketing and cartoon characters.
- Budiawan, R. D., Satria, A., & Simanjuntak, M. (2017). The quasi experimental study of the influence of advertising creativity and exposure intensity toward buying action with AIDA approach. *Independent Journal of Management & Production*, 8(2), 378-394.
- Buehring, J., & Vittachi, N. (2020). Transmedia storytelling: Addressing future communication challenges with video animation. *Journal of Futures Studies*, 25(1), 65-78. 10.6531/JFS.202009\_25(1).0007
- Cao, Q., Zhang, W., & Zhu, Y. (2020). Deep learning-based classification of the polar emotions of "moe"-style cartoon pictures. *Tsinghua Science and Technology*, 26(3), 275-286. <https://ieeexplore.ieee.org/iel7/5971803/9220748/09220754.pdf>
- Carrozzino, M., Colombo, M., Tecchia, F., Evangelista, C., & Bergamasco, M. (2018, June). Comparing different storytelling approaches for virtual guides in digital immersive museums. In *International Conference on Augmented Reality, Virtual Reality and Computer Graphics* (pp. 292-302). Springer, Cham. <https://drive.google.com/file/d/1f7PTTryhFoZ-jpR1cTPQ9jMIZLcOEEad/view>