

A CONCEPTUAL MODEL OF MALAYSIAN COMPUTER ANIMATION STORYTELLING

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ABSTRACT

Malaysian animation storytelling has significantly transformed over the past 40 years. The initial utilisation of storytelling could be retraced to early *Hikayat Sang Kancil* episodes (a series of short animation produced in the 1980s). Specifically, the storytelling method within the aforementioned series encompassed folklore, fables, Malay proverbs, local culture, and mythology. With the emergence of computer technology, the landscape of Malaysian animation drastically changed from traditional to computer animation starting in the year of 2010. Despite the higher number of computer animation content being produced with a few penetrations at the international level, one of the key struggles highlighted by many animation practitioners and content distributors are lacking good storytelling. The major time spent and investment for the overall content lies in the technical aspects of the animation production compared to the storytelling development. This has resulted in low interest in the number of audiences and television stations to select the digital content as animation series. In order to understand the fundamental issues, this paper presents an overview of Malaysian animation storytelling development for the last 20 years. It carefully analysed the storytelling and narrative approach, content, and processes involved. These are then compared to eastern and western animation. The results of this analysis will be used as part of the guiding principles to suggest a conceptual model of Malaysian computer animation storytelling.

Keywords: storytelling, narrative, Malaysian animation, computer animation

1. INTRODUCTION

With substantial alterations in Malaysian animation storytelling over the past 40 years, the paradigm shift within the Malaysian animation industry has affected the storytelling approach for local animation practitioners. As the fundamental animation production element involved narrating a story, storytelling was an equally vital component. Undoubtedly, storytelling denoted one of the most essential story development aspects in animation. Given that storytelling strategies have undergone notable shifts (with the advent of digital technology) over the last two decades, the current stories portrayed in Malaysian animation significantly vary from the counterparts produced over 40 years ago. Notably, initial storytelling attempts could be retraced to the early short animation episodes produced in the early 1980s (*Hikayat Sang Kancil*). This research strived to comprehend the fundamental storytelling intricacies encountered by Malaysian animation practitioners to highlight Malaysian animation storytelling development over the past 20 years. Storytelling and narrative methods, content, and relevant processes would also be evaluated against Eastern and Western counterparts. Essentially, the assessment outcomes would facilitate the development of a conceptual model for Malaysian computer animation storytelling.

2. MALAYSIAN ANIMATION STORYTELLING ISSUES

Storytelling has garnered grave concern over the past five years in the local animation industry. For example, local animation practitioners argued that the effort and time invested in story development processes, storytelling, and visual storytelling components remained lacking among most animators and directors. Additionally, local animation practitioners emphasised technical and practical competence instead of storytelling and story development processes. Ghazali and Ghani (2019) asserted that Malaysian animation storytelling required much improvement as most animation produced lacked strong storytelling approaches and appealing storylines. Notably, storytelling qualities must be enhanced to compete against American and Japanese animations.

The essentiality of storytelling was highlighted in the 2018 South East Asia animation report under the Malaysian Digital Economy Corporation (MDEC). Most Malaysian animation practitioners and intellectual property (IP) creators also affirmed storytelling as substantial concerns that required appropriate responses. As technical capacities and expertise proved necessary for enhanced Malaysian animation storytelling methods, local animation practitioners must establish appealing stories that were relatable to global audiences. Likewise, Hassan Abdul Muthalib (Malaysian animation pioneer) denoted that the vital element absent within most local animators and directors was

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storytelling (Schavemaker, 2017) following much focus on visual and technical animation development components instead of storytelling. As such, emphasis should be on story development processes and scriptwriting (as the first step in the pre-production stage) to determine the story premise and animation direction. Malaysian animation practitioners should also be exposed to film language in efficiently gauging visual storytelling methods.

Mohd Nizam Abdul Razak (Managing Director of Animonsta Studios) indicated storytelling to be the most crucial animation production component apart from technology (Sherene, 2017). As multiple local animation studios tended to disregard storytelling capacities as a vital story development aspect, the essentiality of storytelling competence required due consideration. For example, local animation practitioners should attend storytelling workshops and training while Malaysian universities should provide storytelling courses to facilitate animation scholars towards storytelling competence. Likewise, Sani (2016) denoted that although the local animation industry encompassed much creative talents and expertise, the industry was in dire need of storytellers and scriptwriters. In this regard, Malaysian animators' storytelling competence should be developed.

Dato' Kamil Othman (former Vice President of MDEC) asserted the essentiality of developing competent storytelling capacities among local animation practitioners (Omar, 2015) by highlighting animation storytelling as the primary concern rather than technical complexities. Additionally, the late Kamn Ismail (former animator and animation director) elaborated that storytelling required much improvement despite substantial progress by Malaysian animation practitioners over the years (Omar, 2015). Furthermore, most developed and narrated stories did not correspond to commonly acknowledged counterparts. For example, SpongeBob SquarePants denoted a famous animated series that remained authentic despite multiple language dubbing.

3. MALAYSIAN ANIMATION STORYTELLING DEVELOPMENT

3.1 Early Storytelling Development

The four distinct Malaysian animation phases (see Table 1) depicted by Hassan Muthalib (Mahalingam, 2012) portrayed local animation and storytelling expansion and growth. The first phase encompassed a conventional animation strategy [two-dimensional (2D) hand-drawn animation] between 1949 and 1986 where limited animations were manually generated. The earliest animation implied animated titles and documentary film animations by Gillie Porter, the Head of Art Department in the Malayan Film Unit (MFU) (Lent, 2003).

Initially, media producers utilised animation to improve visual film elements instead of as a storytelling platform (Muthalib, 2013). In the second phase (between 1987 to 1994), scanning and digital colouring software were represented in animation production to facilitate the digital process. Notwithstanding, the animation progress was slow (limited animation productions other than *Hikayat Sang Kancil*) (Mat Omar & Ahmad Ishak, 2011). In the third phase (between 1995 and 2009), three-dimensional (3D) animation technology altered the local animation landscape through digital technological development for novel opportunities and insights. Given the availability of 3D animation hardware and software, Malaysian animation practitioners could generate more local animations and outsource the animations to other nations. The fourth phase (from 2010 to the present) demonstrated increased animated products (animated films and television series). In this regard, the last decade has witnessed substantial progress in storytelling and animation within the local animation industry.

Table 1: The Four Malaysian Animation Phases

| Phase | Years | Description |
|---------|---------------|--|
| Phase 1 | 1949 -1986 | Conventional and manual approach |
| Phase 2 | 1987 -1994 | Software introduction to support animation process |
| Phase 3 | 1995 -2009 | Introduction of 3D technology |
| Phase 4 | 2010 -present | High animated content and products |

Storytelling was incorporated into Malaysian animations in 1961 following the creation of *Hikayat Sang Kancil* (a short animation series structured using content adaptation) (Mohd Hasri et al., 2020). Fundamentally, the *Hikayat Sang Kancil* storytelling corresponded to a local animal folktale (*Sang Kancil, the intelligent mousedeer*). Essentially, a *Kancil* (mousedeer) implied an intelligent creature (reflected abilities to resolve multiple challenges) and a trickster (manipulated adversaries despite being small in size). The animation was completed after 17 years (in 1983) before being broadcast on Malaysian television (Lent, 2003). Notably, the overall *Hikayat Sang Kancil* narrative was adapted from a collection of Malaysian stories by Arthur Hill and Walter W. Skeat.

The folktales were derived from elders and village storytellers who received the narratives orally. Following insufficient local animation practitioners with formal training in animation, storytelling, drawing, storyboard, and

layouts during the initial local animation years, animation was viewed as a visual film enhancement method rather than a storytelling platform. The adaptation method was considered appropriate compared to original story development as an initial attempt at local animation storytelling. Although content adaptation was employed as the main storytelling technique, the *Hikayat Sang Kancil* content entailed rich Malay and local cultural and moral values through storytelling (Muthalib, 2013).

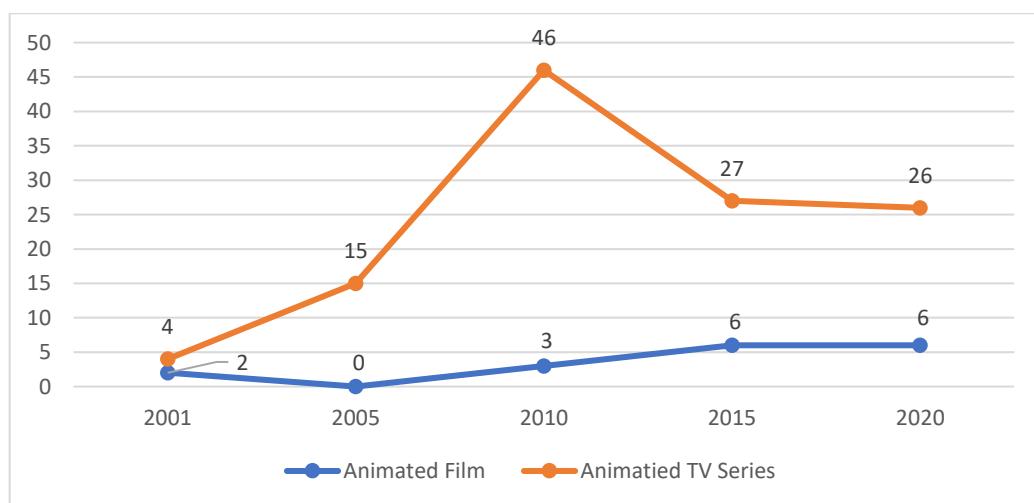
Animation storytelling development continued evolving in the 1990s by presenting the first local animated television series (*Usop Sontorian*) in 1993 (broadcast on Malaysian television in 1996) followed by *Kampung Boy* (1997), *Keluang Man* (1998), and *Anak-Anak Sidek* (1999) (Dasuki et al., 2012; Abidin & Razak, 2003). Notably, three of the four animated television series (*Usop Sontorian*, *Kampung Boy*, and *Anak-Anak Sidek*) were comic book adaptations while *Usop Sontorian* depicted a story adapted from a Malaysian comic book (*Gila-Gila*). Meanwhile, the *Kampung Boy* narrative was adapted from Datuk Lat's comic (*Kampung Boy*). The *Anak-Anak Sidek* story, a biographical comic involving five siblings who were local badminton players (Mohd Khalis et al., 2020; Muthalib, 2016), was adapted from Raja Azmi's comic (*Anak-Anak Sidek*). Regardless, the *Keluang Man* storytelling technique integrated a local superhero and folklore (local hero) with an explicit narrative as the main storyline (Abidin & Razak, 2003).

Silat Lagenda (1998) and *Putih* (2001) denoted the first animated films produced during the early development period other than Malaysian animated television series. Additionally, the storytelling strategy for both animated films implied content adaptation. For example, the *Silat Lagenda* (five courageous and young Malay warriors during the Malaccan Sultanate in the 1400s) narrative method corresponded to Malay literary adaptations (as a storytelling method) with local legends and folklore as the central premise. Contrarily, the *Putih* storytelling method (adapted from the local *Bawang Putih* and *Bawang Merah* folktale) followed a Malay literary text (Muthalib, 2016). Summarily, the development of early local animation storytelling encompassed four specific techniques: content adaptation, Malaysian folklore, Malay literature, and strong cultural representations. All four methods encompassed the fundamentals of storytelling as the animation industry remained in the preliminary stages (most Malaysian animation practitioners lacked formal animation storytelling training) (Muthalib, 2016; Tengku Mohd Ali et al., 2014).

3.2 Storytelling Development, Trends, and Approaches Over the Last Two Decades

The rapid development of local digital animation over the past 20 years simplified animation industry efficiency through the annual increase of animation productions. Previous research (see Figure 1) proposed that the number of Malaysian animated television series (118 titles) has substantially outnumbered Malaysian animated films (17 titles) over the past 20 years. Notably, Malaysian animation practitioners tended to generate local animated television series compared to animated films (Mohd Khalis et al., 2020; Mohmad Rafik et al., 2020; Muthalib, 2016). In this vein, many animation productions were inclined towards local audiences. On another note, the story development process (story ideation, brainstorming session, logline development or one-sentence synopsis, scriptwriting, and visual story development through storyboards and animatics) remained the same as most Malaysian animation practitioners utilised similar methods following insufficient storytelling development time and effort (Mohmad Rafik et al., 2020; Schavemaker, 2017).

Figure 1: Total Animation Production over 20 Years (2001 – 2020)



Animation productions slightly increased between 2001 and 2005 following novel storytelling development approaches. Essentially, Malaysian animation practitioners continued implementing content adaptation in the past five years (resembling the initial storytelling development stage). Some animation productions incorporated an authentic storytelling method within the local setting to establish a novel and authentic story for animation

productions. Novel storytelling theme and genre techniques (Asian folklore, futuristic, and cyber) were also identified (see Table 2), such as *Cheritera* (2001), *Mergastuah* (2003), *Cerita Rakyat Asia* (2005), and *Bola Cyber* (2005) (Mohd Khalis et al., 2020; Muthalib, 2016; Muthalib, 2013).

A substantial rise in animation productions was indicated (see Figure 1) between 2006 to 2010 following multiple newly-established Malaysian animation studios (Les Copaque Production and Animonsta Studios) with government funding through MDEC and the Malaysian Animation Creative Content Centre (MAC3). Although the storytelling pattern remained unaltered over the past five years, Malaysian animation practitioners have reintroduced comic adaptations into storytelling techniques (similar to the initial storytelling development era). Novel story themes and genres (see Table 2), such as fantasy, sports, tribute, unity, Islamic, and family were also presented. Some of the animation productions during the era involved *Budak Lapok* (2006), *Upin & Ipin* (2007), *Supa Strikas* (2008), *Alamaya* (2009), and *Geng:Pengembalaan Bermula* (2009) (Mohd Khalis et al., 2020; Mohmad Rafik et al., 2020; Muthalib, 2016;).

Table 2: Storytelling Trends, Themes and Genres over 20 Years (2001 - 2020)

| Years | Storytelling Trends | Storytelling Themes & Genres |
|-------------|--|--|
| 2001 - 2005 | <ul style="list-style-type: none"> • Content Adaptation • Local Culture • Traditional Narratives • Cultural Proximity • Malaysian Tales • Original Story | <ul style="list-style-type: none"> • Fables • Folktales • Animal Folktales • Asian Folklore • Futuristic and Cyber • Slice of Life |
| 2006 - 2010 | <ul style="list-style-type: none"> • Content Adaptation • Comic Adaptation • Local Culture • Traditional Narratives • Cultural Proximity • Malaysian Tales • Original Story | <ul style="list-style-type: none"> • Tribute • Unity • Fantasy • Action Sports • Folk Tales • Folklore • Islamic • Slice of Life • Family Content |
| 2010 - 2015 | <ul style="list-style-type: none"> • Content Adaptation • Local Culture • Traditional Narratives • Cultural Proximity • Malaysian Tales • Original Story | <ul style="list-style-type: none"> • Superhero • Science Fiction • War • Futuristic • Action Adventure • Fantasy • Folk Tales • Legend • Folklore • Animal Folktales • Slice of Life |
| 2016 - 2020 | <ul style="list-style-type: none"> • Content Adaptation • Local Culture • Traditional Narratives • Cultural Proximity • Malaysian Tales • Original Story | <ul style="list-style-type: none"> • Action Adventure • Spy-Fi • Futuristic • Thriller • Fantasy • Folk Tales • Folklore • Unity • Musical • Fables • Superhero • Science Fiction • Space Adventure |

- Slice of Life

The local animation industry has significantly progressed over the last 10 years (between 2011 to 2020) following increased animated television series and productions with optimal visual quality (see Table 2). Given the increased local animation studio establishments following digital technology advancements, the animation industry could compete on global platforms (Mohmad Rafik et al., 2020). Over the past decade, storytelling methods (see Table 2) involving content adaptation, local and Malay cultures, and Malaysian folktales successfully corresponded to similar patterns and themes among local audiences (Muthalib, 2016). More authentic narratives were developed through storytelling with more Malaysian animation practitioners gaining confidence towards novel story development for local and international audiences. In this regard, technological progress offered another new dimension for enhanced storytelling methods.

The novel storytelling themes and genres derived from local animation practitioners' new themes (science fiction, musicals, thrillers, science fiction, and space adventure) duly indicated industrial and audience maturity in acknowledging novel storytelling techniques. Some of the animation productions within the era included *War of the Worlds: Goliath* (2012), *Satria - The Warrior of 7 Elements* (2012), *Pada Zaman Dahulu* (2014), *Boboiboy Galaxy* (2016), *Didi and Friends* (2017), *Ejen Ali* (2017), *The Amazing Awang Khenit* (2019), and *Upin & Ipin: Keris Siamang Tunggal* (2019) (Mohd Khalis et al., 2020; Mohmad Rafik et al., 2020; Muthalib, 2016).

Content adaptation and local cultural integration have remained constant catalyst of local animation storytelling over the past 20 years. Although the early storytelling development phase in local animation incorporated content adaptation (common among Malaysian animation practitioners) as an increasingly well-established storytelling technique (Tengku Mohd Ali et al., 2014; Muthalib, 2013), the method failed to facilitate authentic stories. Nevertheless, content adaptation denoted as a safer means of sustenance for Malaysian animation practitioners following substantial acknowledgement by local audiences (Mohd Hasri et al., 2020; Wan Teh, 2018). With local cultural portrayals in Malaysian animation (to foster local cultures and national identities) through conventional stories and local folktales (Mohd Hasri et al., 2020; Napier 2003), the audiences preferred local cultures as the main storytelling technique. As many Malaysian animation productions involved local audiences, storytelling and narrative development were highly impacted by local cultures. Malaysian animation also utilised common storytelling themes (see Table 2), such as folktales, folklore, animal folktales, and local tales. Additionally, Lent (2004) determined four recurring themes in local animation storytelling: folktales, superhero adventures, fantasy, and daily life scenes.

4. COMPARISON OF EASTERN AND WESTERN ANIMATION STORYTELLING

On a global scale, Malaysian animation was significantly impacted by Eastern (Japanese) and Western (American) animations. Currently, Japan and America (highly influential in the creative sector) denote the leading industry pioneers (Mohd Khalis et al., 2016). Historically, it was debated that multiple strategies distinguished Eastern from Western animation storytelling, specifically regarding storytelling components. The variation-inducing storytelling aspects are as follows: story, story structure (narrative structure or storytelling model), narrative, plot, character, conflict, and resolution (Cresswell, 2015; Khalis et al., 2016; Talom, 2019). From Eastern and Western viewpoints and philosophies, the differences also originated from local narratives (Haytova, 2020). Likewise, Talom (2019) conceded that the substantial variations between Eastern and Western animation storytelling could be derived from the origins of history, culture, production method and storytelling approach. Table 3 compares Eastern and Western animation storytelling aspects (Nguyen, 2015; Cresswell, 2015; Khalis et al., 2016; Talom, 2019).

Table 3: Eastern and Western Animation Storytelling Comparison (Japanese and American)

| Storytelling Elements | Eastern | Western |
|-----------------------|--|---|
| Story | <ul style="list-style-type: none"> • A strong influence of Eastern cultural ideology | <ul style="list-style-type: none"> • A strong influence of Western cultural ideology |
| Story Structure | <ul style="list-style-type: none"> • 3-act structure • 4-act structure (Kishotenketsu) | <ul style="list-style-type: none"> • 3-act structure (Aristotle's model) • The 12 stages of 'The Hero's Journey' |
| Narrative | <ul style="list-style-type: none"> • Many characters can take the lead • The main character might not appear at the beginning of the story but in the middle | <ul style="list-style-type: none"> • The main character takes the lead • The main character appears early in the story • Relies on an individual |

| | | |
|-------------------------|---|---|
| | <ul style="list-style-type: none"> The story requires teamwork Stories told from the third-person perspective Applies Eastern collectivism and peace philosophy Emphasises how the macro journey shapes the micro counterpart | <ul style="list-style-type: none"> The story told from a first-person perspective Applies the Western individualistic ideology with action and victory idealisation Emphasises how the micro journey affects the macro counterpart |
| Plot | <ul style="list-style-type: none"> Emotion-driven (direct emotional engagement) Understanding the journey and harmony | <ul style="list-style-type: none"> Plot-driven The journey concerns change and disruption |
| Character (Protagonist) | <ul style="list-style-type: none"> Group-orientated (Nakama) The main protagonist attempts to perform good deeds for society Do not confront challenges out of self-interest Everyone eventually dies | <ul style="list-style-type: none"> Individual-orientated (self-focused) The main protagonist is strong-willed and smart Strives for a specific goal Heroes live on forever |
| Character (Antagonist) | <ul style="list-style-type: none"> Good people are typically confused, deceived, or lied to Some stories do not have antagonists (nature, spirits, and gods) | <ul style="list-style-type: none"> The villain's primary goal is to stop the protagonist Every story has an antagonist |
| Conflict | <ul style="list-style-type: none"> No actual clashes occur most times as people believe everything to be right The real fight is to determine and support goodness | <ul style="list-style-type: none"> Primarily uses the classic 'Good versus Evil' theme The actual conflict is to solve the issue encountered by the main character |
| Resolution | <ul style="list-style-type: none"> Resolution of harmony | <ul style="list-style-type: none"> Resolution of victory |

Past research demonstrated substantial variations between Eastern and Western animation storytelling methods. For example, particular Eastern animation story techniques encompassed archetypes, aesthetic alternatives, and themes (Wagar, 2018; Cresswell, 2015) with story themes as the central component. Some of the most common Eastern animation themes encompassed rites of passage, good versus evil, and technology (magic) versus humanity (Meer, 2019; Kincaid, 2016). Contrarily, Western animation storytelling (story techniques and styles) were more impacted by Western culture and ideology. Some of the most popular Western animation storytelling themes involved American superheroes, Grimm's fairy tales, and technology versus nature (Nguyen, 2015; Cresswell, 2015). A common similarity between Eastern and Western animation storytelling implied theme utilisation as a storytelling catalyst (Kincaid, 2016; Cresswell, 2015).

Meanwhile, few previous research suggests that some of the animation produced integrates the Eastern and Western cultures in the storytelling approach (Cresswell, 2015; Tingting & Fan, 2017). In recent studies by Ibrahim et al. (2013), Hui Nee (2018), and Mohmad Rafik et al. (2020), most local animation productions reflected the incorporation of strong Western cultures into storytelling. Notwithstanding, Khalis et al. (2016) denoted that some animated TV series (*Upin & Ipin* and *Boboiboy*) incorporated Japanese cultures into the animated TV series characters. Similar to Eastern (Japanese) animation storytelling characteristics, the protagonist was group-oriented in continuing the story.

5. CONCEPTUAL MODEL FOR MALAYSIAN COMPUTER ANIMATION

A conceptual model for Malaysian computer animation storytelling (see Figure 2) was established in the study context. The developed model established the early stages of the study foundation and framework. Resultantly, further model establishment proved necessary by implementing crucial animation storytelling elements [narratology (narrative theory), storytelling aspects and models, and visual storytelling]. All four elements would then be incorporated towards developing a conceptual model for local computer animation storytelling.

Figure 2: A Conceptual Model for Malaysian Computer Animation Storytelling

Most past research explored the story structure in animation and film through narratology (narrative theory). Cutting (2016) defined narratology as story and story structure-oriented research while Jahn (2017) denoted narratology as a narrative structure theory. Essentially, narratologists must classify the narrative phenomenon into elements for story structure assessment (in film or animation) to better comprehend the structure, narrative functions, and relationships. Although this study intended to adopt Jahn's (2017) narratology structure as a guiding principle and theory, story and narrative denoted the two most vital storytelling components in the story development process (Akleman et al., 2015; Cohn, 2013).

Current research affirms the vital essentiality of integrating the story and narrative elements as the central story development element for animation and film (Cutting, 2016; American et al., 2015). A similar method could be retraced to early Russian formalism (developed in the 1920s by Vladimir Propp and Viktor Shklovsky). In line with the popularisation of *fabula* (story) and *syuzhet* (narrative) in Russian formalism, story, and narrative (vital storytelling elements) were employed in the story development process from initial animation and film development. Notably, *fabula* and *syuzhet* were mainly utilised for story structure following the chronological storyline progression. In this regard, story and narrative reflected the two essential storytelling components mainly employed in traditional storytelling and story development (Cutting, 2016; Cohn, 2013; Wang, 2012).

A storytelling model or narrative structure denoted an essential story development component to facilitate story structuring. The storytelling model acted as a story structuring guideline (for order and direction), thus supporting the story design and development (Kim & Kim, 2016; Mou, 2015; Huntley, 2007). A sound comprehension of basic story structure proved essential in the story development process as each story required a beginning, middle, and end (Ghazali & Ghani, 2019; Cutting, 2016; Field, 2013). Despite multiple theorists' establishment of theoretical methods (storytelling models) for animation and film narrative structuring, many obtainable storytelling models historically followed Western viewpoints and methods. For example, the three-act structure denoted one of the earliest and extensively utilised storytelling models following Aristotle's Poetics (Chang & Chen, 2018; Cohn, 2013).

Some visual storytelling terms have emerged over the past 20 years. Specific terms (film grammar and language and visual and animation language) were utilised to outline visual storytelling (Chang & Chen, 2018; Lescop, 2017). Meanwhile, aspects of cinematography, camera movement, editing, sound and music, lighting, colour, lens,

depth of field, camera angle, and mise-en-scene implied visual storytelling method examples in the story development process (Tecucianu, 2014; Cheng et al., 2010). As visual storytelling enabled story creation for the audience through images and visuals, the story was visually conveyed (for improved storytelling experiences) by permitting the audience to visually gauge the story and subsequent meaning (Ghazali & Ghani, 2019; Aguado, 2015).

6. CONCLUSION

This study recommended a preliminary conceptual model for Malaysian computer animation storytelling (customisable to animation practitioners' needs). The conceptual model was developed with four main animation storytelling elements. Meanwhile, the narratology (narrative theory) approach acted as a holistic principle and foundation to evaluate three other adopted elements (storytelling elements, storytelling models and visual storytelling) for conceptual model development.

The conceptual model will serve as a guide for local animation practitioners and the animation industry as a whole in terms of storytelling importance. This is to ensure that local animation practitioners understand the fundamental elements of storytelling and use them as a guide during the story development process, resulting in a more positive impact on the storytelling approach. Apart from that, the conceptual model's fundamental storytelling elements can serve as a checklist for local animation practitioners when developing their stories for animation. The conceptual model's purpose is not to constrain the creativity of local animation practitioners but to provide a fundamental approach to storytelling.

Animation practitioners can incorporate the storytelling elements and components both at macro and micro levels. At a macro level, animation practitioners can adopt the conceptual model in its entirety, utilising it as a guide and structure for developing their story. On the other hand, at micro level, local animation practitioners can incorporate various storytelling elements from one of the three suggested storytelling approaches i.e., storytelling elements, storytelling models, or visual storytelling. By adopting the conceptual model, local animation industry can develop the proper structure that does not deviate from the correct approach with the appropriate storytelling elements. The current body of literature has uncovered a new level of exploration for the local animation practitioners when developing their stories. With further exploration gain from the findings of the analysis of Malaysian animated television series and interviews with local animation practitioners, academicians and audiences, the assessment outcomes would be employed as part of the guiding principles in developing a conceptual model for Malaysian computer animation storytelling.

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