

The Development of Animation Film “I’m not embarrassed, but I’m Phobia”

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Abstract-The objectives of the study are 1) to develop the animation film "I'm not embarrassed, but I'm Phobia", 2) to study the perception of social phobia, and 3) to study the audience's satisfaction towards the animated film. Using purposive and snowball sampling, a sample of 403 secondary school students in the academic year 2021. The research instruments are 1) a developed animation film; 2) a questionnaire for the content perception of the audience, a confidence value of .68; and 3) a questionnaire for audience satisfaction, a confidence value of .65. The statistics used to analyze the data are average and standard deviation.

The study found that 1) the overall assessment of animation cartoon by experts was the highest, with an average of 4.58; the assessment of the audience's perception of social phobia content from animation film was high, with an average of 4.50; and the evaluation of the audience's satisfaction with the animation film was the highest, with an average of 4.55.

Keywords: Animation film, 2D animation, Social phobia, Social Anxiety Disorder

I. INTRODUCTION

A. Background and significance of the problem

Phobia, if it cannot be controlled to normalize in everyday life, fear will develop into a phobia. It is an Anxiety Disorder which is a fear of an irrationally violent nature. Physical symptoms include rapid heartbeat, sweating, confusion, and dizziness due to increased stress hormones [1] [2]. To psychiatrists' assumption, phobias are caused by bad experiences affecting the mind. There are two types of phobias of school-age children: Specific phobias such as aeroplane fear, fear of heights, fear of narrowness, fear of mirrors, and General situational phobias such as fear of society, fear of going out, and fear of being alone [2] [5].

Social Anxiety Disorder or Social Phobia is a type of psychological disorder that results in feelings of anxiety [3] or fear of socializing or meeting unfamiliar people. Therefore, patients try to avoid being in public spaces, which can affect their daily lives and relationships with others. When confronted with society or in public, patients with social phobias are anxious to show inappropriate behaviour in front of others. Besides, they are somewhat apprehensive about being stared at or

targeted by others. Then show signs of nervousness and inability to force or control themselves. It was an irrational, deeply embedded and continuous fear with nausea, sweating, trembling, and trembling torso [4].

From the point of crucial of teenagers with symptoms, it can be understood as shy. But in reality, there is violence, as fears of socialization. People in society need to pay attention and find solutions to the person suffering from social phobias and those close to them, such as friends or parents. Because human beings are in a society that requires a relationship between them. If a teenager has a problem with social phobias, they will have difficulty living and working in the future. Therefore, the researchers chose animated film media, which are animated cartoons, sound effects, and short film narratives, because they are media that can attract the audience's attention very effectively [5] [6]. To present content that reflects the living conditions of teenagers and school-age who face phobias. Instead, it finds a way out of choosing to live by adapting to a friend's society. Besides, it reflects a friend with a social phobia. Who decides to come to the aid of a friend with social phobias to escape suffering and sadness by using a friend's relationship.

B. Scope of the study

The population are secondary school students as of the 2021 academic year. The sample group was 403 secondary school students for the 2021 academic year.

C. Purposes of the study

- 1) To develop an animated film titled "I'm not embarrassed, but I'm Phobia".
- 2) To study the audience's perception of social phobia.
- 3) To study the audience's satisfaction with animated films.

II. LITERATURE REVIEWS

The relevant researches study are as follows:

Research on the development of animated cartoons on reducing global warming [5] by Daworata Veeraphan. The samples used Simple Random Sampling with 25 students. The research instruments include 1) animated cartoons on global warming, 2) a quality assessments form, 3) an achievement assessments form, and 4) a

Satisfaction assessment form. The results showed that the development of animated cartoons was high quality, at an average of 4.28. The achievement of students' average post-learning was 78.90 per cent, higher than the criteria at 75 per cent. Overall, students' satisfaction was at a high level, an average of 4.19.

Research on 2D animated cartoons titled "Street heroes" [6] by Sunisa Kidjaideaw, et al. The sample group were 30 students of the faculty of science and technology, at Nakhon Si Thammarat Rajabhat University by purposive sampling. Research instruments are 1) developed 2D animated cartoons, 2) expert interviews form for quality assessments, and 3) A questionnaire for audiences' satisfaction with an animated cartoon. The results showed that 1) this 2D animated cartoon is an educational medium for assisting injured people in road accidents, 2) the quality assessment by experts at a good level has an average of 4.34, and 3) the audiences' satisfaction at a good level has an average of 4.31.

The study found that animated cartoons can be used as a medium to present content issues to the audience. Summary of the critical points as a guideline for the development of the media as follows. Starting with analysis to determine the essential content issues and the target audience to see the benefits and technical aspects of media production. Media developers need to be creative in cartoon character design. Use the principles of artistic elements in the layout. Set the colour to make the work beautiful, and grab your audience's attention.

Research on 2D animated cartoons titled "Exploring the use of expanded animation for a shared physical understanding of spatial phobias" [8] This paper looks at materialities of expression through expanded animation. In particular, it details the development of a creative approach for the production of artworks for an installation that will provide a shared understanding of spatial phobias and their physical and psychological symptoms.

Drawing on various makers and practices, the article explores the use of abstract comics and text as static panels and animated drawing, on-site location, and the intervention of various media technologies and other materialities to recognise their effectiveness and impact as a spatially engaged method of reading. The work developed was applied in an interdisciplinary installation titled VAST/O. The artwork is based on some theoretical approaches from literature and animation, thematically drawing on Gaston Bachelard's notion of vastness, built upon an analysis of Baudelaire's poetry, and addressing spatial phobias. It seeks to identify a way forward for the communication of the realities of phobic experiences.

III METHODOLOGY

There are the main stages to performing the tasks as follows:

Stage 1: Design and create an animated film.

1. Study documents and research relevant to Mental health issues in teenagers. To explore the issues that benefit young people in today's society. Therefore, it concluded that teenagers in secondary school have a record of social anxiety disorder or social phobia, which can affect their lives and relationships with others in the present and future.

2. Use the information to define the script for short films. To present through 2D animation and character design, then delivered to experts for evaluation and improvement before creating an animated film.

3. Bring the chapters to the order of the contents. Adapt the techniques that present the problem knots of characters suffering from social phobias. To keep the audience sceptical, follow up on the character's unravelling, then take each scene to create a storyboard.

4. Choose the voice actors from the online voice actor community with the appropriate voice for the character's personality. Then contact to record the audio files for each scene. Split into sound Phyllis to include audio mixes in later programs.

5. Take each scene file, sequence them to follow the storyboard, and then mix the audio to merge it into an animated film file.

6. Test the presentation of film files online to evaluate the quality of images and sound.

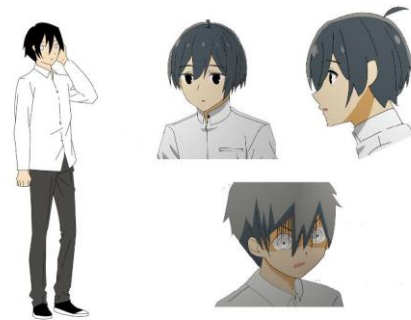


Figure 1: The main character.

Figure 1, the main character is designed based on a study of teenage personalities with xenophobia or Social Phobia. Who not being self-confident, like a shy person, but with more symptoms such as uncomfortable breathing, sweating, and extreme anxiety.



Figure 2: Using the program for drawing and animating.

Figure 2 after drawing the storyboard, drawing and painting the cartoons and scenes, and finally animating each scene.

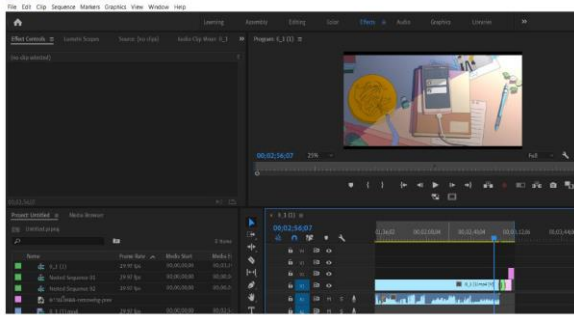


Figure 3: Using the program to sequence the subject and mixes the audio.

Figure 3 takes each scene to edit the story sequence and mix the audio from the voice actor's audio clip file, background music, and effects to combine every file into an animated movie file and publish it online.

Stage 2: Assess the quality of animation films by experts

1. Create a quality assessment for an animated film.
2. Take a quality assessment, and propose to three experts. Next, check the consistency of the questions with behavioural objectives (IOC) in the range of 0.7-1.00.

Stage 3: Determine the number of samples and the instrument's quality.

1. To determine the sample size, which the population is large and the exact population is unknown. So W.G. Cochran's formula is used at 95% [7], obtaining at least 384 people, then increasing by 5% to 403.
2. Find the confidence value of the questionnaire for the audience's content perception. Cronbach's alpha coefficient is .68.
3. Find the confidence value of the questionnaire for the audience's satisfaction. Cronbach's alpha coefficient is .65.

Stage 4: Evaluate the animation film with the sample group.

1. Make an electronic query file. To facilitate the submission to the audience for evaluation and collect the scores conveniently.
2. Data collection period between January to February 2021.
3. When obtaining the number of 403 people as prescribed. Then analyze of data by the statistics to summarize and interpret the results.

IV. CONCLUSIONS AND DISCUSSIONS

A. Conclusions

The evaluation of animated films by experts is summarized as follows:

Table 1 Assessment of Content Perception by experts.

Issues	(\bar{X})	(S.D)	Interpretation
1. Reflections on the issues of the story that correspond to the era of society.	4.33	0.58	High
2. Edit the narrative sequences that keep the audience interested in following them to the end.	4.67	0.58	Highest
3. The use of communicative language is appropriate, there is no violence in the use of language.	4.67	0.58	Highest
4. After watching, the audience gets to know and understand social phobias and treatment guidelines.	4.67	0.58	Highest
Average	4.58	0.58	Highest

Table 1 shows experts' overall assessment of content perception was the highest, with an average of 4.58.

Table 2: Assessment of animation film design by experts

Issues	(\bar{X})	(S.D)	Interpretation
1. Character design aligns with the acting role.	4.33	0.58	High
2. Design the camera angle, help communicate, emphasize the emotions of the actors.	5.00	0.00	Highest
3. The voiceover is consistent with the character.	4.33	0.58	High
4. Design the tone of the work, communicate the mood in accordance with the content.	4.67	0.58	Highest
Average	4.58	0.43	Highest

Table 2 shows experts' overall assessment of animated film design by experts was the highest, with an average of 4.58.

Table 3: Overall assessment of animated film by experts

Issues	(\bar{X})	(S.D)	Interpretation
1. Content perception	4.58	0.58	Highest
2. Animation film design	4.58	0.43	Highest
Average	4.58	0.51	Highest

Table 3 shows experts' overall assessment of animation film was the highest, with an average of 4.58.

The results of the audience's inquiry into animation film are summarized as follows:

Table 4: Assessment of audience perceptions of social phobia content from animation film.

Issues	(\bar{X})	(S.D)	Interpretation
1. Understand the symptoms of social phobia.	4.63	0.48	Highest
2. Understand the lifestyle problems and relationships of people with social phobia.	4.56	0.61	Highest
3. Understand the lifestyle choices that heal social phobia.	4.44	0.50	High
4. Understand how to assist people with social phobia.	4.38	0.48	High
Average	4.50	0.52	High

Table 4 shows the audience's perception of social phobia content from animation film was high, with an average of 4.50.

Table 5: Assessment of audience satisfaction with animation film.

Issues	(\bar{X})	(S.D)	Interpretation
1. Narrative techniques offer clues to problems, unravel them later, and follow them to the end.	4.69	0.46	Highest
2. Character of the actors is beautiful and creative design.	4.63	0.48	Highest
3. Voiceactor is appropriate for the characters.	4.31	0.46	High
4. Animation films allow an understanding of social phobia and solutions in their roles.	4.56	0.50	Highest
Average	4.55	0.48	Highest

Table 5 shows the assessment of audience satisfaction with animation films was highest, with an average of 4.55.

B. Discussions

The results of the assessment of the audience's perception of social phobia content from animation film was high, with an average of 4.50. Besides, the evaluation of the audience's satisfaction with the animation film was the highest, with an average of 4.55. It is because the researchers have studied the approach to creating animation film from various pieces of research to achieve that effectiveness, such as learning the

production techniques of 2D animation cartoons, "Street Heroes" [6]. Assessment of experts has commented on the quality of animation cartoons as follows. Realistic scene design is beautiful and appropriate. Narrative and background sounds are at the highest proper. It is in line with the study of the development of animation cartoons on reducing global warming [5]. Where experts evaluate visual, audio, and language design at the highest appropriate. So animation production must focus on selecting interesting content issues that benefit audiences. At the same time, the creative design techniques of the cartoon must be beautiful and communicate clear emotions, including sound quality, voiceovers, background music, and sound effects.

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