Ocean Awareness Campaign for Environmental Well-Being in the Upin and Ipin Animated Series Season 11: Explore The Ocean

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ABSTRACT

The world's ocean covers 71% of Earth's surface and is an integral part of the environment entrusted to humanity for its care. In this regard, one's relationship with mother nature is to fulfill their life's purpose in creating mutual harmony and balance among nature and all beings. At present, there have been significant destruction and damage upon the ocean and marine life caused by humans, thus affecting members of the community whose livelihood depend on it. Multitudes of media platforms currently provide channels to educate the public on the importance of the ocean ecosystem for future generations. Therefore, awareness campaigns on the said ocean conservation through media and communication are imperative to influence attitude and behaviours particularly among young audiences and motivate them to engage and participate in the discourse. This study explores the strategy behind the popular children's animated series, *Upin and Ipin* in the introduction of ocean elements to inculcate appreciation for the environment. Using a qualitative content analysis, the animation series was analysed thematically and guided by the Nurul Akma Osman animation publishing model. The findings established that an awareness campaign on environmental conversation is present through the theme elements and topics, plots and scripts, characters and characteristics, and backgrounds that are features of animated series. The presentation based on these elements also reflects the efforts of the animated series to create a more organic approach on greater understanding of mother nature for young children.

Keywords: *Environmental conservation, Upin and Ipin, well-being, animated series, awareness campaign.*

INTRODUCTION

Animations are forms of moving pictures because the human brain may find it difficult to accurately define the movement of visual illusion (Wardhana, 2014). Another study defines the manipulating optic as the evaluation of illusions performed in different regions of the visual field provided to users (Škola et al., 2021). Animated films are designed by content creators for various purposes, such as advertising, education, and entertainment, and are universally accepted by many. Its multiple uses and advanced technology are causal factor to the developing of new visual spectacles and audio-visual effects, creating great success within the industry. The advances of technology have greatly influenced and changed the viewpoints of perception and aesthetic pursuit in film animation, particularly in China (Wei et al., 2023).

Situational simulations have made animations an ideal medium in introducing environmental-related stories to young children. It is believed that animation contains elements of early childhood education and stimulates their outstanding potential in their ability to learn,

especially on social and cultural issues (Perumal, Pillai & Perry, 2021). For example, stories about water and air pollution, acid rain, global warming, depletion of the ozone layer, and animal extinction have been discussed in animated films such as "The Lorax" and "Tomorrow", surmising that our society needs creativity, imagination, and hope to face the environmental crisis (Mizan-Rahman, 2023).

The production of animated films and television series based on the ocean is not new, as "Finding Nemo" (Stanton, 2003), "Spongebob Squarepants" (Drymon et al., 1999), and "Seafood" (2011) have received positive feedback and multiple accolades. The presentation of ideas on preserving the environment, particularly the ocean has the potential to garner public attention and demonstrate the importance of the theme in new media communication (Wei, 2021, p.404). Additionally, there are five salient themes found in transmedia storytelling such as transmedia and engagement, liberatory potential, hybridisation of producer and user, uniqueness of media genre, and media literacy have the potential available to help the Malaysian film industry prosper and support the cause on environmental conservation (Aziz, Mustaffa & Hamzah, 2021). Through animation, the value of human relations with nature from the point of view of the Islamic universe is the responsibility of the trustees of Allah Almighty in managing it in the best way possible. Conservation of the environment according to religious teachings posit that humans should refrain from any action that may harm the balance of the atmosphere (Sulaiman, 2021). In addition to the types of life on land, sea, or air in the form of animals, plants, and other physical elements created by Allah on earth, there are also supernatural beings that are not visible to humans. However, these metaphysical matters must be trusted by believers who acknowledge their greatness as the creator of nature. An adaptation process with the environment is needed to achieve harmony and perfection in life. The concept of fitrah in humans is one of the efforts to awaken people to live their lives under the commands of Allah and His Messenger (Sudrajat et al., 2020). Noor Hasnoor et al. (2019) supported that animated films are influential in shaping the life of children. Therefore, educating young children about environment through animation is one of the efforts to understand the issues and implications in work together and carrying out their duties towards the environment accordingly.

THE CONCEPT OF ANIMATED FILM

The illusion of movement from static objects concept is the main inspiration for designers to produce animations. Around the 19th century, animations were seen as more focused on the manufacture of tools technically. The results of the moving picture are animation concepts based on the shadows of statues, flipbooks, thaumatrope, the phenakistoscope, and zoetrope. The illusion of the movement from the tool was later studied and presented as the theory of Persistence of Vision by Paul Roget in 1828 (Joseph dan Barbara Anderson, 1993). When photography exists, Eadweard J. Muybridge produces the illusion of a horse's movement and other types of animals using 24 cameras. Muybridge documented the result of the filming technique in the Prospectus and Catalog of Plates that the University of Pennsylvania laid down and subsequently inspired the manufacture of cinematography machines and kinetoscopes (Muybridge, 1887). The disadvantage of these tools allowed many viewers to create the screen projectors. Among the earliest animated films were released, such as "Little Nemo" (1911), "How a Mosquito Operates" (1912), "Gerthie the Dinasour" (1914), and others.

Whilst the history of animated films in Malaysia has had a long chronology and has gone through various phases of change since the beginning of cartoon illustrations, there were social messages of gender disparity and social stereotyping that existed in the process (Bedekar & Joshi, 2020). Therefore, transition between cartoons and animations is in the form of its processes. Animation techniques and movement styles created by conventional and stop motion also have several dimensions of materials (Alhumaidhi, 2020). Meanwhile, multimodal engagement through a transmedia storytelling project revealed that the conceptualisation and production of a transmedia storytelling campaign can pave the way for further exploration to develop various literacies, educational competencies as well as 21st-century skills amongst tertiary students (Perry, 2020). Although cartoons are considered as an entertainment tool today in comics and animations, they are also related to cultural ideology and political education. The development of today's animations started with cartoon paintings and is divided into seven phases; the previous war (1925-1940), the Japanese occupation period (1941-1945), the post-war period (1946-1950), the comic and cartoon times began to grow (1951-1960), the humorous times of the comic (1961-1970), the glory days of cartoon and comic (1971-1990) and the new comic and cartoon era (1991-present) (Members of the Malaysian Cartoon and Comic House, 2017-2018). Nowadays, the objectives of animation film or series have changed from the needs of economics to creating audience gratification (Jiang et al., 2022).

CONTENT OF PUBLISHING ELEMENTS IN ANIMATION

The story of animation must highlight its essential features. It uses basic elements to process the story by involving questions like *what, why, how, who, and where* (Achin et al., 2017). Results of a study from posited that animation content also requires filing other elements such as themes, scripts, plots, characters, and story backgrounds (Mohd Amir, 2015; Asrina et al., 2018; Hajar, 2018). The main elements of animation are themes and topics, plots and scripts, characters and characteristics, and backgrounds (Nurul, 2015). At the same time, the evolution of technology has led to the transformation of youth preferences into two main themes: modernised and technology into specific genres such as action and science fiction (Hashim, 2019). Next, the description of the main elements found in the animated film is as follows:

ELEMENTS IN THE MODEL OF PUBLISHING ANIMATED FILMS
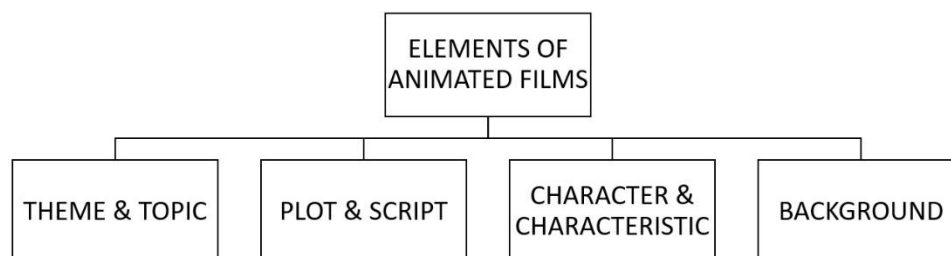
Theme and Topic

The *theme* is the main subject in a storyline and requires cinematography to complete the presentation. Cultural specificity decomposes into several reasons to explain a story in terms of aesthetic view and the effect of artistic expressions for the public to experience emotions (Wang, et al., 2021). This theme allows elements such as plots, characters, and backgrounds to be formed into the presentation content and look consistent. The article also introduces every aspect of the presentation, such as character or emotion, by repeating certain scenes in different visual or audio styles. Even for entertainment purposes, all popular culture, including movies and TV, is enlivened with themes and messages. Based on genre, the film's theme creates an environment to convince the audience that fiction is real (Pannu & Chopra, 2018).

The *topic* is the content after the theme. It means that the subject is a small part of the theme and genre in the field of film and plays a role in focusing on delivering the presentation content more clearly. A case study of Pixar animated film, "Coco" highlighted death as the main plot, mixing with the universal elements such as dreams, family, memories, adventures, and affections of love and feelings got a successful acceptance by the audience in the film (Liu, 2020). Since animated films are developed and designed, some topics and techniques can also convert into a documentary genre that shows reality, current issues, and time without fiction. Producing an animation needs a theme and topic in the pre-production stage, which requires ideas from various things such as personal experiences, legends, folklore, myths, daily life, education, and so on (Aprianto & Saputro, 2020).

Plot and Script

The *plot* refers to the storyline in the form of film animation. In the context of film publishing, the story has several arrangements of events that are closely related to character relationships in a designed event. The analysis of text and cases explains the combination of contrasting circumstances and plotting relationships, the reasons for and functions of repetition which factors into the turning (Hsien-Yuan, & Ta-Long,2020). There are five types of plots as storytelling models in storytelling development the three-act structure by Aristotle (circa 335 BC), the Freytag's Pyramid by Gustav Freytag (1863), the paradigm by Syd Field (1979), the four-act story structure by Kristin Thompson (1999), and the six-stage plot structure by Michael Hauge (2014) (Shah et al., 2023).

Scripts are stories written based on the theme and plot that supposedly happen to the characters. In the context of the film, the draft through the plot is the most essential element. It is a map to building ideas, describes with a specific format from various sources, and requires more information. Apart from combining aspects of characters, storylines, themes, language style, and so on in the script's construction, it is also necessary to closely integrate with modern concepts to achieve continuous development (Liu & Zhang, 2020). Scriptwriting consists of the synopsis as a main idea, situation, product and conflict, conclusion as a resolution, and stated image and sound (Saad, 2018). The script also requires a plot as a partnership to strengthen the storyline and make it an advanced writing guide.

Character and Characteristic
The discussion about *characters and characteristics* is the main subject in the film animation. It is described clearly and inwardly through behaviour, soul, thought, etc. The characters depicted in the film's performances are according to the script and the order of storytelling that requires a unique identity, and the audience is easily recognizable in the introduction plot through appearance and personality. Based on Hayes-Roth & Doyle's Ten Characteristics Model, character design for animated stories takes precedence over other elements, based on appropriate for the story concept and the type of narrative used (Nasir, Hashim, & Pawi, 2022). Some examples of the types of characters in a story include antagonistic characters, protagonists, and assistant characters. For information, an antagonist is a person or strong character opposed to another person or party. The protagonist is the main character in a story or drama and is a leading movement supporter. According to a study by Arshad et al. (2018), the theme of the dominant and attractive character has a higher impact on the audience's psychology than the appearance, roles, and dialogues presented in animated films.

Background or Setting
Film animation *backgrounds* have various meanings that serve as decoration or the occurrence of events. Background settings showing place and time are the essential elements that trigger a story's journey and help the audience understand the story better (Hashim, 2020). In the context of animated films, the background is one of the elements that can be modified or maintained according to the social and cultural suitability of the community in the performance. Tengku et al. (2014) highlighted several changes in animated films, including titles, characters and characteristics, backgrounds, and events to suit the target audience and time conditions. In this case, place and time are in the story's background. They describe events or situations according to distance and space to determine the character's actions in the environment presented and seen, not to exclude physics. Nowadays, the introduction of digital media makes it possible to efficiently change the background of movies using digital technology, virtual background buildings, etc. (Jiang, Wang, & Tsai, 2022). The review illustrates the logic of the background element containing place and time as a necessity in determining the scenes of an animated film presentation.

Background of Study
In this study, ocean awareness through animation should be exposed to the younger generation to instil awareness to protect the environment. According to history, Santoro et al. (2017, cited by Leitao, 2020) about the ocean literacy movement started in 2002 to ensure that the public understands the concept of ocean science based on several principles. Santoro also emphasised it needs to be integrated into educational practice and be able to play a role in resolving several issues, such as pollution, habitat degradation, overfishing, and so on. McKinley et al. (2023) proposed several dimensions of ocean literacy: knowledge, communication, behaviour, awareness, attitudes, activism, emotional connection, access and experience, adaptive capacity, trust, and others. In the digital education aspect, Jackson-Drouin (2021) also summarised that the power of virtual and technology is a part of informing the direction of ocean literacy efforts

and education. Even though digital technologies cannot replace authentic interactions, ocean literacy through animation.

METHOD OF THE STUDY

This study uses a qualitative method of content analysis. It helps the researcher systematically identify its properties, include a large amount of textual information, and make valid conclusions from texts (Elango & Kumaravel, 2022). Therefore, this study analysed the content by watching the animated film series "Upin and Ipin". This analysis method also requires examining information obtained from pictures, dialogues, and other related materials. Observation of videos provided researchers with permanent reviewable documentation of the selected sample (Kumar & Arohi, 2020). The purpose of content analysis of this animated series is to understand the storyline presented in the form of images, audio, or verbal. Then, they will be described the form of communication further according to the purpose of the study.

CONTENT ANALYSIS OF ENVIRONMENTAL AWARENESS
IN UPIN AND IPIN ANIMATED FILM PUBLICATION

Themes and Topics
In the field of the ocean environment, the topics published are composed of air, land, and ocean conditions. Disclosures on damage factors and ways of caring for the setting featured in the animated film Upin and Ipin are as follows:

Picture 1: Themes and topics in the Explore the Ocean story
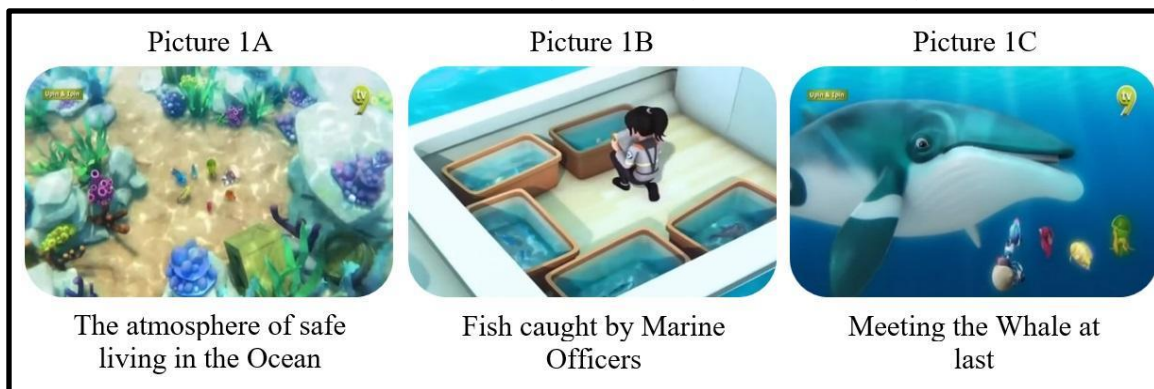
Source: Les Copaque Sdn Bhd.

Picture 1A above shows the character of Upin, Ipin, and his friends in the form of marine life, such as angel fish, Pufferfish, shrimp, crabs, jellyfish, and seahorses, along with other species in the coral reef area. The beauty of a combination of seaweed, sand, and coral reefs surrounds their life in the area. This exposure shows that the animation must properly preserve the area's beauty of marine life because the ocean has a high treasure value, and it can provide a significant contribution to the national economy in the tourism sector, accommodation industry, and food resources (Darwinah & Nor Hasni, 2020)

Even so, at the same time, the herd of animals must live in a state of vigilance to not be eaten by large-sized animals such as Sharks. The challenge of finding the following whale species in Picture 1B shows the herd of marine life finding entangling an old starfish turtle in a net, and they rescued it. The animation saw threatened species with extinction due to several factors, such as excessive egg collection, habitat destruction, hunting, and plastic pollution (Ismail, 2018).

At the story's climax, Upin and Ipin are accidentally caught by an ocean sanitation officer who wants to collect data samples. Once released, the marine animals met again and continued their journey. They found the whale is also one of the animal species human hunts because of its high value. Then they returned to the coral reef area and were surprised to see piles of garbage that irresponsible humans deliberately dumped along with the pollution condition showing the oil spills in the ocean. They made them move to a new place to start life. That situation was similar due to research by Nasution (2020).

The story ends as an imagination played by Upin, Ipin, and friends in the evening when it is raining on the veranda of Opah's house. Thus, the theme of environmental storytelling on ocean life suggests that it needs to be preserved based on prevention rather than cure. Indirectly, the issues revealed can create awareness at all levels of human society so that together we can maintain the ocean's cleanliness.

Plot and Script
The content form of the plot brings the stories into the form of a three-act structure, referring to the script as a guide to story delivery. The three-act structure dramatically influences the emotional level and response of the audience (Syam et al., 2020), Which consists of Act One at the beginning, Act Two in the middle, and Act Three at the resolution or end of the story. Examples of plot summaries and scripts in episode Explore the Ocean (2017) in season 11 found in the animated film series Upin and Ipin are as follows:

1. **Scene 1:** The beginning of this story tells the adventure of a group of marine life in the coral reefs area, such as angel fish, Pufferfish, shrimp, crabs, and jellyfish, with the characters Upin and Ipin, along with his friends. One day, the seahorse wanted to see the whale because she admired it as the most enormous creature in the ocean kingdom. However, Pufferfish (Ehsan) and Sardine fish (Fizi) were welcome to the desire for marine animals to continue living in the area.
2. **Scene 2:** The process of adventure shows the various challenges they face along the way. Among them was rescuing a starfish turtle entangled with a net, saw the remnants of an oil spill, and was caught by marine life researchers but fortunately rereleased. When they manage to find whales, they are almost sucked in as food and would be more careful afterwards.
3. **Scene 3:** When they arrived at their original habitat, they were shocked to find that their homes had been destroyed and turned into garbage dumps. Even so, they continued to live by finding a new place. They lived happily as usual. The imaginative depiction of the narrative then becomes a reality showing Upin, Ipin, and his friends playing on the porch of Opah's house during the rainy season.

Character and Characteristic

Representations of the story's characters from the point of view of writing or filming have a particular term introduction because of the role played by the notes of the protagonist, antagonist, tritagonist, and deuteragonist characters. The protagonist has a goal they wish to achieve, and they make a plan that they hope will lead them to achieve it. The role of the antagonist in the narrative is to act as the force of opposition to interfere and obstruct the protagonist's goals (Porteous & Lindsay, 2019), while the deuteragonist character works as the main character's assistant and the tritagonist character becomes a third party to resolve the conflicts that plague the storytelling. An additional character is the character of the public to show the situation of community members in the story. Further descriptions and explanations of the characters based on storytelling related to environmental themes and topics are as follows:

a) *Protagonist Character*

Acts as the main character who often desires to do something or achieve a goal. The protagonist is described as a leader, championing an idea and being the centre of the narrative (Kamisin & Achin, 2020). Therefore, the protagonist will be the focus and have relationships with the other characters to ensure this storyline is parallel and can continue until the end. In this animated film, twin brothers Upin and Ipin are the protagonists. Their appearance and character are as follows: Picture 2: The character of Upin and the character of Ipin on the left as the main leads of this animated film series, are portrayed in the form of Angelfish in the episode 'Explore the Ocean' (2017).

Picture 2: The character of Upin and Ipin as the main leads
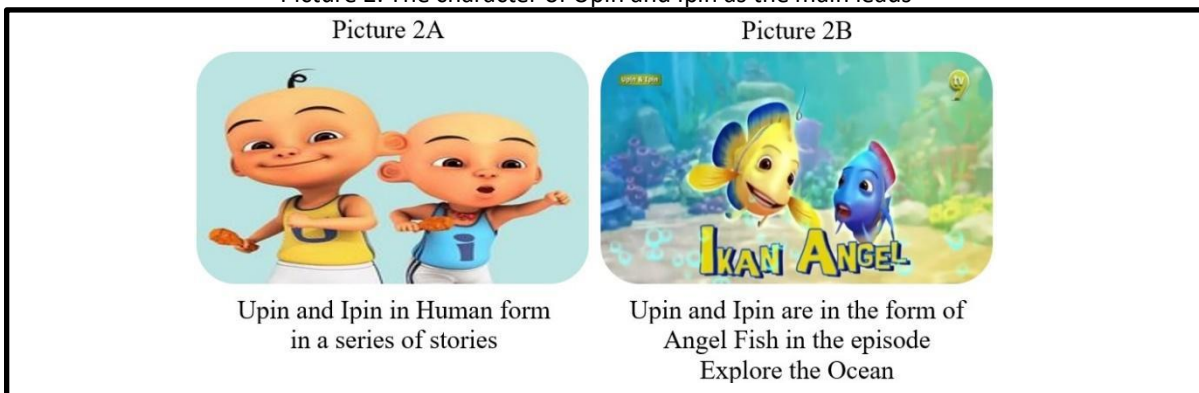
Source: Les Copaque Sdn Bhd.

Upin and Ipin are characters in Explore the Ocean episode (2017), as yellow and blue Angelfish. Upin is a storyteller who acts as the protagonist by introducing the situation and a group of friends who are also part of the marine life species and agree with Mei Mei's goal in the form of a Seahorse to join the adventure of meeting whales. While trying to save the starfish turtle, Ipin suggested that Mail use his tentacles to free the net.

Soon after, the marine sanitation officers arrest Upin and Ipin. They make the other herds of marine animals anxious and try to find the twins. When Upin and Ipin are released back into the ocean, they reunite with their friends and live happily and peacefully.

b) The Deuteragonist Character

Concerning the method of Ancient Greek Drama, Gaikwad (2017) states the deuteragonist is the second character or assistant to the protagonist character. According to Alex D. Reid (2020), deuteragonist characters have a meaningful impact on the storyline even though they are not the main characters who always need to be given focus. The nature of the deuteragonist character is dynamic. It can turn into an antagonist character or an assistant to the antagonist, depending on the conflicts in the plot. The appearance and character of the deuteragonists in the animated film Upin and Ipin are as follows:

Picture 3: From left, characters in the shape of Seahorses, Jellyfish, and Crabs.

Source: Les Copaque Sdn Bhd.

Based on Picture 3 above shows the character of Mei Mei as the Sea Horse, Mail as the Jelly Fish and Jarjit as the Crab. For the character in Picture 3A, the pink-themed Sea Horse (May May) is bold, teasing, and has the ambition to travel to discover the largest ocean species called whales. He also dared to rebuke the arrogance of the whale and tried to be advised by the Angel Fish (Ipin) not to continue his anger so as not to be eaten by the fish.

While Jellyfish (Mail) has a green theme, he has a pair of tentacles that can sting his opponent. At the same time, its tentacles can release the net on the Starfish Turtle (Tok Dalang) when travelling to the deep ocean with his friends to find whales.

In Picture 3C, Jarjit's character as Crab has a chaotic and easily panicked shell when faced with a dangerous situation or threat. Jargit uses his body to hide. When he and his friends travelled to the deep ocean, he also tried to help the starfish turtle stuck in the net and find the Angel Fish (Upin and Ipin) lost because the Marine Sanitation Officer caught them.

The similarities between the three Deuteragonist characters, as having a spirit of loyalty as friends who willingly come together to face the challenges while travelling to the deep ocean to see whales. They are also benevolent and easy to work with to save the trapped starfish tortoises.

c) Antagonist Character

The antagonist is a character who acts against the purpose or goal of the protagonist character. The characteristics of negative traits quoted from Gaikwad (2017, cited by Kamisin & Achin, 2020) are dominant personalities in selfishness, lack of discipline, and less stable and unwise emotions.

The storyline needs antagonists so that it is easily recognizable by the audience and not dull and also too noticeably featured due to the style of its relaxed and simple storytelling plot. Among the antagonistic characters in the animated film series Upin and Ipin are:

Picture 4: Antagonistic characters in the episode Explore the Ocean (2017)
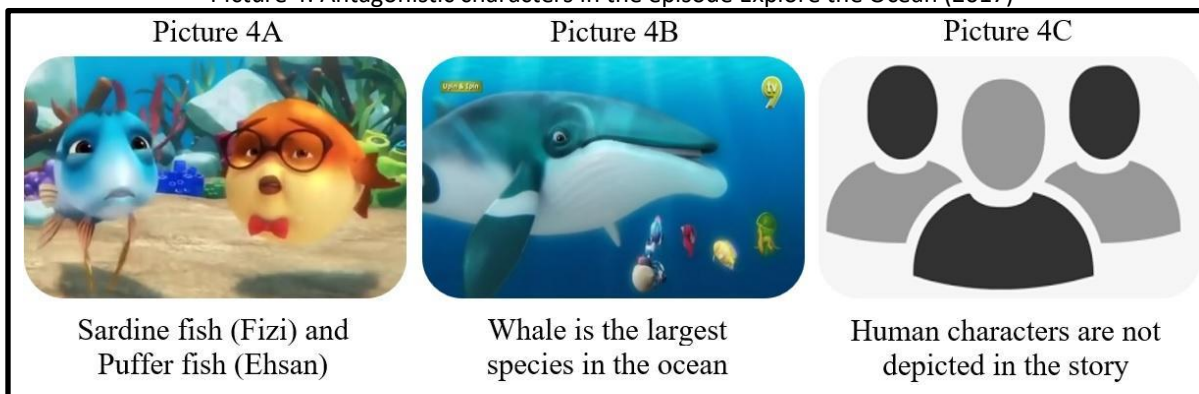
Sumber: Les Copaque Sdn Bhd.

The three pictures above are a group of antagonistic characters. However, all three types of characters have their roles. In picture 4A, Fizi's surface as a Sardine Fish and Ehsan's as Pufferfish are classified as antagonists because they do not have the same goal to travel to the deep ocean to find whales such as Angel Fish (Upin and Ipin), Sea Horse (Mei Mei), Jellyfish (Mail) and Crab (Jarjit). They then turn into deuteragonist characters again at the end of the story, bringing another herd to move to a new place when the herd's adventure missions complete the other ocean.

Picture 4B shows a whale that is the goal of being found by a group of animals in the ocean. Whale becomes an antagonistic character because it is not the same size as the character of Angel Fish and his friends. Furthermore, the herd of such ocean animals was food for him. However, the human who threatened the whale has also revealed that he always wants to hunt them for meat, bones, and oil for their economic benefit. He also reminds the Angelfish and his friends to be careful with humans.

The human character in Picture 4C is not framed in any form. But any effect of the action can be seen when there is garbage dumping, oil spills, and pollution in the coral reef area causing animals in the ocean to die and become extinct due to human greed.

d) Tritagonist Character

Acts as the third character after the deuteragonist character. In the film, there are other characters for the presenter or liaison to the protagonist, deuteragonist, and antagonist. It is known as the fourth and fifth characters, Tertagonist and Pentagonist. The characters appear in some stories for a specific purpose only as a complement to the story despite not having much dialogue or physical appearance. It can either be an assistant to the protagonist or antagonist (Fitriani, 2019) because it is as dynamic as the deuteragonist character. The description in the animated film Upin and Ipin for the tritagonist character is as follows:

Picture 5: The tritagonist characters appear in the episode Explore the Ocean

| Picture 5A | Picture 5B | Picture 5C |
| Tok Dalang is a Starfish Turtle | Kak Ros as a Seawater Quality Research Officer | Shark character who becomes a new friend |

Source: Les Copaque Sdn Bhd.

Picture 5 shows the character of the starfish turtle, the Officer who takes care of the quality of the cleanliness of the sea and the Sharks. All three of these characters play a role in the continuation of the Explore the Ocean storyline. The character Starfish Turtle (Tok Dalang) is an endangered species. This story shows the Angel Fish and his friends rescued Turtle from being trapped in a net thrown by humans. He also instructed them to be careful with humans who find food.
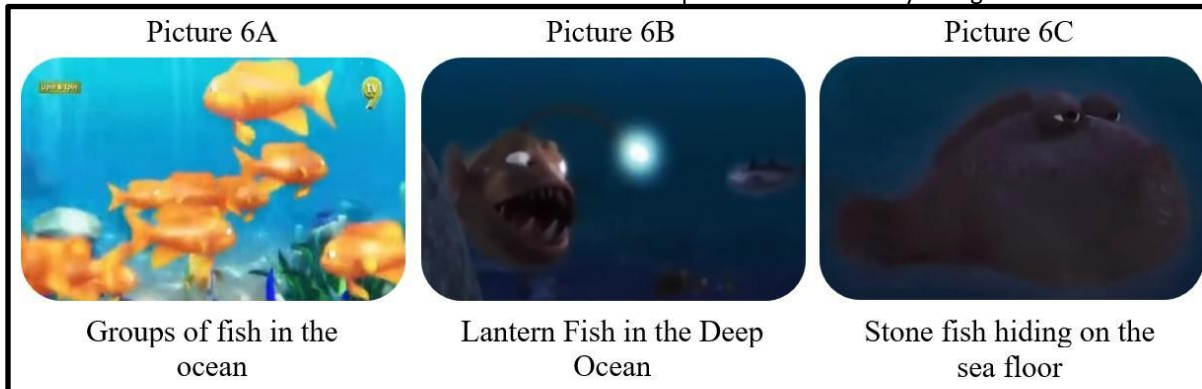
Meanwhile, Kak Ros, who plays the role of an officer who cares for the quality of sea cleanliness in Picture 5B, accidentally catches Angel Fish (Upin and Ipin). Having managed to collect data based on the condition of the marine life, she acted to rerelease all the fish caught. She was also happy when she had not polluted the water quality.

As for the character of Ikan Jerung in Picture 5C, at the beginning of the story, it creates a surprise effect for the audience. This character is also a saviour to Sardine fish (Fizi) and Pufferfish (Ehsan) from becoming victims of pollution in the Coral Reefs area. At the end of the story, the Shark becomes part of a colony that lives together with a herd of other ocean animals in a new place.

Additional Characters
They are also known as background characters or extras to show the atmosphere of other individuals' existence as community members in an area related to the storyline told. Courtenay (2019) states that the characters make film scenes look realistic by giving examples of customers in cafés, people passing by on the street, attendees at funerals, and others. Among the additional characters featured in the animated film Upin and Ipin in this episode are as follows:

Picture 6: Additional characters in the Explore the Ocean storytelling

Picture 6A	Picture 6B	Picture 6C
Groups of fish in the ocean	Lantern Fish in the Deep Ocean	Stone fish hiding on the sea floor

Source: Les Copaque Sdn Bhd.

Picture 6 displays additional characters to show the state of life in the oceans, of which there are many types. Picture 6A, for example, is a group of fish constantly moving together. While in the deep ocean area, Angel Fish (Upin and Ipin) are also part of the fish caught by the Officer who maintains the quality of sea cleanliness.

While the lantern fish in Picture 6B lives in the deep ocean area. It is seen as a species of predatory fish that uses a lamp above its head to attract prey as its food, consisting of a variety of small fish. On the other hand, stonefish are a species that likes to hide under the sand. In this story, an additional character for the fish is highlighted when Crab (Jarjit), who is resting, is surprised by the appearance of Ikan Batu from the bottom of the sand that he is sitting on.

All the characters in the animated film Upin and Ipin have different identities and behaviours, making them easily recognisable. The protagonist, deuteragonist, antagonist, and other characters are seen to have a balanced appearance to coincide with the appropriateness rate of the storytelling. It is not too excessive to elevate the protagonist character to have an overly perfect appearance and texture, as well as the deuteragonist, antagonist, and other surfaces. This character makes the combination of all types of character lists on top of an attractive, laid-back look, has an emotional touch, and a lesson that is meaningful enough to educate the audience.

Background
The background featured in the animated film conveys the presentation more interestingly and effectively for the audience to enjoy the storyline. The purpose of virtual creation is to express the scene or plot of the animation and used to describe the living environment, the context of the story, and the development of the characters within the energy (Wenyao, 2020). This study shows the backgrounds found in this episode are:

Picture 7: Background conditions in the Explore the Ocean storytelling

Picture 7A	Picture 7B	Picture 7C
Atmosphere in the Coral Reef area	Located in the Deep Ocean Area	Inside the Fish catch container on a Ship Boat

Source: Les Copaque Sdn Bhd.

Picture 7 above shows various places in the ocean area apart from multiple types of marine life species. Picture 7A shows the atmosphere in the coral reef area. The room looked terrific at first. Due to the pollution of the oil spill and causing much marine life to die, the herds of other surviving marine life had to move to new areas.

The deep ocean area shown in Picture 7B is the adventure destination of Angel Fish (Upin and Ipin) and their flocks to find whales. The atmosphere in the deep ocean area looks darker and a bit scary, and they must always be wary of being eaten by other marine life larger than them. In this area, they finally managed to save the starfish turtle entangled in a net. The story's climax also shows the occurrence of an encounter with the whale they are looking for.

Picture 7C depicts the Angel Fish (Upin and Ipin) in a container of water on a ship's boat. The two fish swam in a circular motion in a state of fear inside the container. After the marine Officer found that the clean quality of the seawater had not been contaminated from the data collection, all the fish caught were released.

CONCLUSION

The findings of the study found that the content of the storytelling in it has elements of themes and topics, plot and script, characters and characteristics as well as the background that are main traits of animated film production. The presentation based on these elements also shows the efforts of the animated film production team to provide awareness to the audience by highlighting the adverse effects on marine life when it is not taken care accordingly. Several factors are raised about the effect, including the dumping of garbage, oil spills, illegal hunting of marine life such as whales, and other bad activities performed by humans. At the same time, there are also the efforts of a handful of people through organizations that aim to preserve marine waters from being polluted. This shows the need for human beings to be responsible for preserving the environment including the ocean area so that it can enjoy its beauty and at the same time to ensure that other species of ocean animals do not become extinct for future generations to experience.

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