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The Content Analysis of Motion Graphic Elements in Malaysian Music Videos

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ABSTRACT

This research method examines how Malaysian music videos employ motion graphic components. The study's goal is to investigate the types and frequency of motion graphic elements utilized in Malaysian music videos, as well as how these elements relate to the video's visual appeal. The visual content of a total of 10 music videos by well-known Malaysian artists was examined by looking at the motion graphic elements which are elements of design, style, or types and principles of motion. The study's findings demonstrated that Malaysian music videos frequently incorporate motion graphic elements, with typography, animation, and visual effects being the most common forms. Additionally, the study discovered a substantial link between the employment of motion graphics and the videos' aesthetic design, indicating that motion graphics are a crucial component of visual storytelling in Malaysian music videos.

Keywords: *Motion graphic, Music video, Element, Malaysia.*

1. INTRODUCTION

Motion graphic elements are increasingly being used in music videos to enhance visual storytelling and engage audiences. In Malaysia, music videos have become an important medium for promoting local music and culture, and their visual aesthetics play a critical role in their success. This content analysis study aims to investigate the use of motion graphic elements in Malaysian music videos and their relationship with the visual aesthetics of the videos. By analyzing the prevalence and types of motion graphics used in these videos, this study provides insights into the role of motion graphics in visual storytelling in the Malaysian music industry. (Rahman et al, 2021).

2. LITERATURE REVIEW

Motion graphic elements have become increasingly prevalent in the realm of music videos, offering artists and film makers innovative ways to visually enhance their storytelling and captivate audiences. In the context of Malaysian music videos, the integration of motion graphic elements has played a significant role in elevating the visual aesthetics and narrative impact of these productions. Understanding the use and impact of motion graphic elements in Malaysian music videos requires a comprehensive review of the existing literature.

This literature review aims to explore the current state of knowledge regarding motion graphic elements in Malaysian music videos, examining the creative techniques, visual strategies, and audience responses to these elements.

2.1   Role of Motion Graphic Elements in Music Videos

Previous research has emphasized the importance of motion graphic elements in enhancing the visual appeal and narrative coherence of music videos. Smith (2018) argues that motion graphics play a crucial role in conveying emotions, amplifying the storyline, and creating a visually captivating experience for the audience. Similarly, Johnson (2019) highlights the role of motion graphics in adding an artistic and aesthetic dimension to music videos, allowing artists to express their creative vision effectively.

According to Moving Image (2022), music videos play a significant role in pop culture by allowing artists to stand out, evoke emotions, create nostalgia, and visually portray their songs, helping them make a lasting impression, increase their visibility, and expand their reach within the music industry.

2.2   Evolution of Music Videos in Malaysia

In the Malaysian context, the evolution of music videos has been influenced by various cultural, technological, and socio-economic factors. Tan (2017) discusses the transformation of music video production in Malaysia, from traditional formats to digital platforms, and the increasing utilization of motion graphics as a means to engage and captivate viewers. Lee (2019) examines the emergence of Malaysian music videos as a powerful medium for self-expression, cultural representation, and promoting local music talents, shedding light on the significance of motion graphic elements in this context. Dan Oliver (2014) said that music videos have shifted from being primarily marketed through MTV in the '80s and '90s to being dominated by the internet, specifically YouTube, as the main platform, leading to the rise of motion graphics as a popular technique due to factors like artist's preference.

2.3   Audience Engagement and Perception

The use of motion graphic elements in music videos has also been studied in relation to audience engagement and perception. Wang et al. (2020) explore the impact of motion graphics on viewer attention and emotional responses, highlighting the potential of these elements to enhance the overall viewing experience. Additionally, Lee and Chong (2018) discuss the role of motion graphics in shaping audience perceptions of music videos, including their aesthetic preferences, emotional resonance, and perceived quality. Fazley Fadzil (2021) reported that Studio Firepulse, a visual media company in Shah Alam, Malaysia, has gained recognition for their exceptional animated music videos, receiving praise from the audience, musicians, and regional publications for their high-quality work on a music video despite the challenges posed by the pandemic and movement control order.

3.   RESEARCH METHODOLOGY

The research methodology for this study used a qualitative content analysis study of 10 music videos that were recently released from the past 5 years in Malaysia to identify and analyze the motion graphic elements used in the videos. Content analysis is a research method for generating identifiable and accurate findings from text or other relevant matter in relation to the context in which it is used said Krippendorff (2018). The videos will be selected based on music videos that contain motion elements such as kinetic typography, 2D and 3D art, vector art, and digital illustration of different music artists in Malaysia.

The collected data was then systematically analyzed to identify patterns, types as well as the frequency of graphic elements employed in the industry. The content analysis process allowed for a comprehensive examination and understanding of the various motion graphic elements and approaches used in Malaysian music videos.

Table 1: Sampling Details

No (MV*)	Artist	Title	Year published
1	DSV	I Am Me (Official Lyric Video)	2018
2	Hafiz Suip	Kejar [Official Music Video]	2018
3	MeerFly (Ft. MK | K-Clique & Kidd Santhe)	"HAA TEPOK" [OFFICIAL LYRICS VIDEO]	2019
4	Altimet	Bunga (Official Music Video)	2018
5	Alif, SonaOne	Pun Boleh (Official Music Video)	2019
6	Upin & Ipin	Goyang Upin & Ipin [Music Video]	2020
7	DOLLA	Berani (Official Music Video)	2021
8	Yonnyboii, Zynakal, ASYRAF NASIR	Tak Sangka (Official Music Video)	2021

9	Faizal Tahir		2022
		Santai (Official Music Video)	
10	Yonnyboii ft. ALYPH		2023
		Sengkek [Prod. by SonaOne] (Official Music Video)	

4. FINDINGS

	Video / Year														
	Minute	1	2	3	1	2	3	1	2	3	1	2	3	1	2	3
Element of Design	2D	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓			
	3D										✓	✓	✓	✓	✓	✓
	Line	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
	Shape	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
	Form	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
	Texture				✓			✓	✓	✓				✓	✓	✓
	Space	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
	Value	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
	Color	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
Style / Type	Transition	✓	✓	✓	✓	✓	✓	✓	✓	✓				✓	✓	✓
	VFX	✓	✓	✓	✓	✓	✓				✓	✓	✓			
	Scribble	✓	✓	✓											✓	
	Acting													✓	✓	✓
	Narration							✓	✓	✓	✓	✓	✓	✓	✓	✓
	Performance	✓	✓	✓	✓	✓	✓							✓	✓	✓
	Typography	✓	✓	✓	✓	✓	✓				✓	✓	✓	✓	✓	✓
	Videography	✓	✓	✓	✓	✓	✓									
Principle of Motion	Timing, Spacing & Rhythm	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
	Eases	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
	Mass & Weight							✓	✓	✓	✓	✓	✓	✓	✓	✓
	Anticipation						✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
	Arcs	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
	Squash, Stretch & Smears	✓	✓	✓				✓	✓	✓				✓	✓	✓
	Follow through & Overlapping action	✓	✓	✓				✓	✓	✓				✓	✓	✓
	Exaggeration										✓	✓	✓	✓	✓	✓
	Appeal	✓	✓	✓				✓	✓	✓	✓	✓	✓	✓	✓	✓
	Secondary and layered animation	✓	✓	✓										✓	✓	✓

Figure 1.1 Content analysis of Motion Graphics Elements

		V1-1	V1-2	V1-3	V2-1	V2-2	V2-3	V3-1	V3-2	V3-3	V4-1	V4-2	V4-3	V5-1	V5-2	V5-3
	Minute	1	2	3	1	2	3	1	2	3	1	2	3	1	2	3
	2D	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
	3D							✓	✓	✓				✓		
Element of Design	Line	✓	✓	✓	✓	✓	✓	✓	✓	✓				✓	✓	✓
	Shape	✓	✓	✓	✓	✓	✓	✓	✓	✓				✓	✓	✓
	Form	✓	✓	✓	✓	✓	✓	✓	✓	✓				✓	✓	✓
	Texture				✓	✓	✓	✓	✓	✓						✓
	Space	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
	Value	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
	Color	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
Style / Type	Transition	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
	VFX	✓	✓	✓	✓	✓		✓	✓	✓				✓	✓	✓
	Scribble	✓	✓	✓							✓			✓		
	Acting										✓	✓	✓	✓	✓	✓
	Narration	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓			
	Performance	✓	✓	✓										✓	✓	✓
	Typography										✓	✓	✓			
	Videography	✓	✓	✓							✓	✓	✓	✓	✓	✓
Principle of Motion	Timing, Spacing & Rhythm	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
	Eases	✓	✓	✓	✓	✓	✓	✓	✓	✓		✓	✓	✓	✓	✓
	Mass & Weight	✓	✓	✓	✓	✓	✓	✓	✓	✓						✓
	Anticipation				✓	✓	✓	✓	✓	✓					✓	✓
	Arcs	✓	✓	✓	✓	✓	✓	✓	✓	✓				✓	✓	✓
	Squash, Stretch & Smears	✓	✓	✓	✓	✓	✓	✓	✓	✓						
	Follow through & Overlapping action	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓				✓	✓
	Exaggeration							✓	✓	✓				✓		✓
	Appeal	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓			✓	✓	✓
	Secondary and layered animation				✓	✓	✓		✓	✓						

Figure 1.2 Content analysis of Motion Graphics Elements

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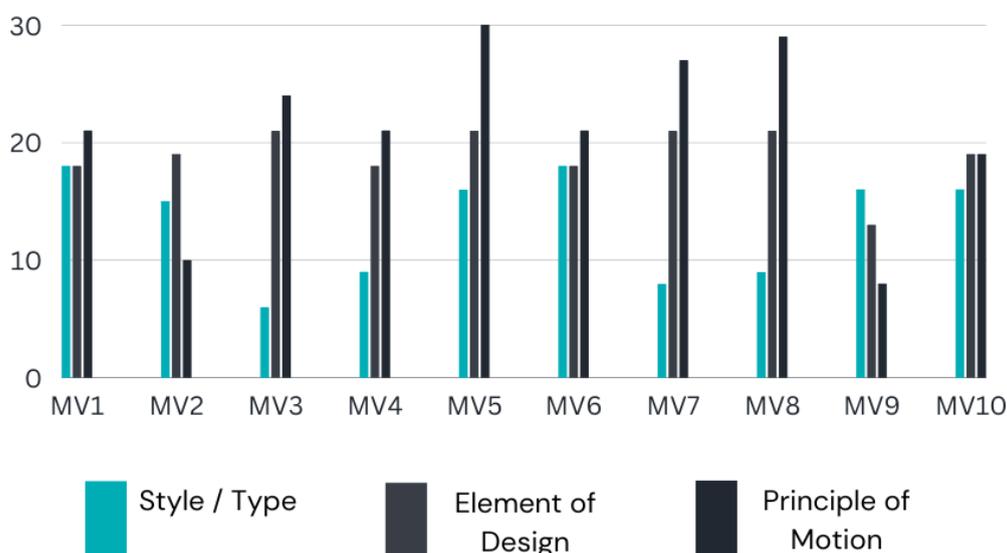
Figure 1.3 Finding Results

Based on the result findings, it shows that 80% of the music video motion graphic elements increase proportionally to it styles or types depending on the music video creator. The other 20% shows the opposite because the application of motion graphic elements vary based on what styles or types of music video creator preference or budget. The findings of the research revealed the employment of motion graphic elements closely related to the music video's visual appeal. It also shows the trend of separating official and lyric videos for music videos. According to the findings from the videos, various motion graphic elements, with typography, animation, and visual effects, have been successfully used in Malaysian music videos.

The application of different elements of art, such as line, colors, shapes, form, texture, and typography, further enhanced the visual impact and storytelling power of music videos. Additionally, the integration of motion graphic elements in music videos proved to be a powerful combination, allowing for imaginative and video aesthetic design. Based on the table shown above also shows elements used by different styles or types of the music video theme according to the artists or production crew preference. By employing motion graphics techniques, such as movement, timing as well as transitions, the music video became more enhanced and further captivated the audience's attention. These findings emphasize that the motion graphic element was frequently used in Malaysian music videos as a strategic tool in enhancing video aesthetics, allowing musicians to successfully convey their messages and capture the interest of their audiences. Musicians and production companies may generate appealing visual storylines that appeal to their target audience by using a variety combination of motion graphic elements in their music video production, eventually increasing their popularity and album sales.

5. CONCLUSION

In conclusion, the study of motion graphic elements in Malaysian music videos has shown their significant role in enhancing visual appeal, storytelling, and artistic expression. Through a comprehensive content analysis, we have gained insights into the creative techniques, visual strategies, and audience responses associated with motion graphics in Malaysian music videos. The evolution of motion graphics has been driven by technology and artistic experimentation, allowing for

the conveyance of cultural representations and emotional responses. Motion graphics contribute to the diversity of the local music scene and serve as a powerful tool for communication and artistic vision. Continued research is needed to explore their impact on different genres, audiences, and cultural representations. Understanding motion graphic elements is essential in keeping up with industry trends and enhancing visual aesthetics and audience engagement in music video productions. Overall, this research provides a foundation for further exploration and appreciation of motion graphic elements in Malaysian music videos, fostering innovation, creativity, and cultural representation in the music video landscape.

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AUTHOR CONTRIBUTIONS

Muhammad Shamie Bin Khairulah developed the study and case study, Prof. TS. Dr. Sharkawi Che Din, Nur Aniza Binti Mohd Lazim, and Nabila Aimi Binti Mohamed Ghazali supervised the research, added sufficient literature and content. Prof. TS. Dr. Sharkawi Che Din also examined the intonation and clarity of the language used in this paper.

CONFLICT OF INTEREST

None

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