

## Storytelling and One Source Multi Use Strategy of Jumbagi'

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### Abstract

*Jumbagi has substantial exports as the first 3D animation from Korea and can be considered as Killer Contents which have produced a number of derivatives. In this paper, the author intends to analyze the storytelling of Jumbagi and to show that it effectively contributes to the development of OSMU. The planning points of the Jumbagi Content were analyzed and the storytelling strategy that functions among them was analyzed using narrative semiotics methodology. A new genre called 'Faction Documentary' based on the strong response of people for the story was developed. Based on this, Jumbagi has obtained a strong ripple effect by being reborn as a touching animation with a universal story structure. This paper intends to focus on the point that storytelling plays a key role while analyzing the OSMU development strategy of Jumbagi. This study suggests that the storytelling can be used as an efficient tool in the cultural content industry and in marketing. Jumbagi has high story value, and its theme is the family affection that is quite frequently and importantly utilized in Korean popular movies. Moreover, each element of the story, including the plot, characters and space, used to reveal the theme builds a dramatic unity. In other words, it can be determined that Jumbagi has achieved success to be immersed in the emotions of the public, including children, by utilizing the easy and popular storytelling methods.*

**Keywords:** *one source multi use, storytelling, Jumbagi, 3D animation, faction documentary, dream society, culture contents, narrative schema, story value*

### 1. Introduction

*Jumbagi: Korea's Dinosaur 3D<sup>2</sup>*, is Korea's first feature-length 3D animation which surpassed a million mark at the box office. It recorded a significant export volume and produced many derivative products. It is a 'killer' content and a good example of One Source Multi Use (OSMU) strategy. It is unique in that it first started with an EBS documentary *Dinosaurs on the Korean Peninsula*. After producing the documentary, Director Han Sang-ho wrote a novel named *Dinosaur Warrior: Bean*, which was later turned into a feature-length 3D animation. Many derivative products have spun off from a series of contents. It is meaningful to analyze the development strategy of *Jumbagi*, which has become a remarkable success case.

The thesis focuses on the storytelling which played a critical role in the development of OSMU. Today, storytelling has emerged as an important keyword in almost all sectors. A story is a basic desire of humans and has existed as an important communication tool. In addition, our society went beyond the extreme of rationalism to enter a sensitivity-oriented paradigm, the era of sensitivity, and story has dawned. Today, storytelling is utilized by not only the culture industry but also in almost all sectors including marketing,

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<sup>2</sup> Joint Production: Dream search C&C/ EBS/ Olive Studio, Distribution: CJ Entertainment, Production period: 36 months, Production costs: 7 billion won, Date of release: January 26, 2012.

education, journalism and medicine.

The production team pioneered a new genre of faction documentary based on people's enthusiastic response to stories and was able to produce a heart-touching animation content. This thesis will analyze the storytelling of *Jumbagi* and will assess which features of the animation won the hearts and minds of moviegoers. Storytelling in the digital culture era is characterized by universality and popularity rather than by artistry and authorship [2]. In this respect, a theoretical model of semiotics narratology can provide a very useful debating point. In the composition of plots, characters and spaces, a universal narrative structure can enhance the understanding of a theme and induce effective communication.

First, we would like to analyze the overall development process and planning priorities of *Jumbagi*. Through this analysis, we will discuss the role of storytelling in the OSMU development strategy. After that, we will carry out an in-depth analysis of the storytelling in *Jumbagi*. We will evaluate the structure and meaning of the story structure by applying the methodology of Semiotic Narratology. Also, we will discuss family love as a theme that has been used as an important code in Korean pop culture. In conclusion, we will evaluate how *Jumbagi* was able to achieve success in its communication strategy with the public through a storytelling based development strategy, and will then discuss the implications.

## 2. OSMU Development Strategy

The study will look into two important aspects of the development plan of *Jumbagi* series. One is a matter of original source. The success of content depends heavily on the value of a main material, especially for OSMU. We will look into the material value of dinosaurs and the reflection of scientific data about dinosaurs on the Korean peninsula. We will then analyze a documentary content as a direct original source; that is to say, the study will find out how a TV documentary could become a source of the gigantic culture industry. The second is a matter of multi users of *Jumbagi*. We will look into what kind of method was used to reproduce a feature-length animation film out of the original source. Even though the success of the animation is partly due to the power of the original source, it is mainly ascribed to the competitiveness of the content itself. First, we will analyze the major points of the development plan of *Jumbagi*. In addition, we will find out what kind of contents becomes multi-used.

### 2.1. Application of Original Source and Differentiation

The original source of the animation *Jumbagi* is the EBS documentary 'Dinosaurs on the Korean Peninsula.'<sup>3</sup> EBS planned to produce high quality documentaries by setting up a concept of 'Knowledge Channel.' Because it thought that a large scale product would result in more PR effects, it planned the production of *Dinosaur on the Korean Peninsula*. The production cost is 600 million won, which is a colossal amount of money compared to the average product cost of 50 million won. As the production team wanted to create a new meaningful product, it decided to restore the history of Dinosaur using CG technology. However, the production cost of *Walking with Dinosaurs* (1999) of BBC amounted to 12.8 billion won, which is more than 20 times that of *Dinosaur on the Korean Peninsula*. A good portion - about 90 minutes - of the documentary was produced with CG. Until then, there had been no Korean feature film with more than 10 minutes of computer graphics. Despite the low labor cost at home, domestic computer graphics companies submitted budget estimates of more than 3 billion won. At that time, Olive

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<sup>3</sup> Planned in December 2007, Broadcast in November 2008. Viewership rate 2.9%(the average rate is around 1%), the highest viewing rate since EBS started to collect data.

Studio made a proposal to EBS for a joint production of the animation.

Although the production team suffered a crisis, an unprecedented gigantic development plan of a domestic broadcasting company was finally materialized. The potential and the possibility of a material, Dinosaurs, played a critical role in materializing the plan. The original source of *Jumbagi* is a documentary, but there lies a story about dinosaurs at its basis. Small children's preference of dinosaurs is universal. The EBS production team came to know that children aged from 4 to 7 years old showed the highest viewership rate among the audience groups. The animation was also exported at 150 million won, the largest volume on record in the Korean documentary sector, to RTL-DISNEY, a German broadcasting company. Also, it recorded a viewership rate of as high as 4.2% during prime time. It was exported to a total of 14 countries including the Italian national broadcasting company RAI. The dinosaur-related content is the surest guarantee of success in North America. Meanwhile, it was a mega-hit to the extent that some bookstores opened a dinosaur section for children. The children's picture book of *Dinosaur on Korean the Peninsula* has sold more than 800,000 copies. Apart from it, there are more than 20 kinds of related books, cartoons, stationery and puzzles.

*Jumbagi* can be regarded as scientific content. The material of dinosaurs uses scientific facts as resources. Therefore, it required state-of-the-art research and scientific knowledge about dinosaurs. To produce *Dinosaurs on Korean Peninsula*, the production team received consultation from Professor Hur Min, the top dinosaurs scientist in Korea. The background of Dinosaur of the Korean Peninsula is the Late Cretaceous period 80 million years ago when the Korean Peninsula was a paradise for dinosaurs. The southern coastal area of the Korean peninsula has many fossilized footprints, which earned the nickname 'Ballroom for Dinosaurs.' When the production team was making a list of dinosaurs that could live on the Korean peninsula, they referred to scientific facts.

What distinguishes *Dinosaur of the Korean Peninsula* as the original source of *Jumbagi*? The composition pattern of the previous scientific documentaries usually undergoes the following procedure: introduction of the excavation site, interviews with scientists and reproduction using CG. However, *Dinosaur of the Korean Peninsula* was combined with storytelling. Recently, the influence of storytelling has been strongly felt in all sectors, and the documentary is not an exception [3]. In other words, it is a fiction documentary. In that process, the characters, a factor of a story, were naturally induced. Tarbosaurus, a carnivorous dinosaur which flourished in Asia, emerged as the protagonist. The production team places great significance on those dinosaurs that represent Asia rather than the West. Therefore, the name of the protagonist Tarbosaurus gets an indigenous name of *Jumbagi* (Speckles in English), which sounds familiar to the Korean audience. The name heralds the birth of *Jumbagi*.

## 2.2. Major Points of the Development Plan of Jumbagi

*Jumbagi* plays a central role in the OSMU. Although it has its original documentary, 3D animation *Jumbagi* is at the center of a mega hit success, if we look into the process of its being multi-used. Through the analysis of the original source, the production team found that it had many advantages and strong points; however, they needed a special strategy to create new contents. Let's analyze the important points in the production of *Jumbagi*.

Above of all, it was the story-telling strategy that highlighted the importance of characters. By putting the title *Jumbagi* at the forefront, it made the storytelling as the most appealing *Jumbagi* family's rugged journey for a paradise to avoid a catastrophe aroused sympathy of the audience. Family love was the timely theme as the majority of the audiences are families with children. The scene of a dynamic fight with Tyrannosaurus, the highest predator in the dinosaur periods, can be comparable to a blockbuster movie. Compared to the original source, 80 dinosaurs of 17 species were portrayed. Here, as the structure of confrontation between the protagonist and antagonist

is getting more and more intense, the animation was made more dramatic. By naming the protagonist dinosaur as *Jumbagi*, which sounds frumpy but friendly to the Korean people, the animation has gotten worldwide recognition as a character that represents Korea. The animation is a genre that has a low cultural discount, and it allows for easy accessibility for the public and is relatively easily accepted [4]. In regard to this, the personality of a character can play a very important role. As Dinosaur *Jumbagi* is more universal than an actor of a certain nationality, it has more competitive advantages in the global market.

In addition, what was also important for the movie's success is that it is Korea's first feature-length animation. The fact that the full length of the animation is played by digital actors, and that the synthesis of the actual images and animation was produced 100% by Korean technology, became a selling point to attract audience. Actually, President Jim Chabin of The International 3D Society praised that the Korean technology is world-class. It took more than 3D animation technology to produce the animation, and if you look at the production process, the animation takes on a character of 'Digilog.' When the actual background images were filmed, the shooting was done by assuming the actual sizes of dinosaurs and their moving routes. The behaviors of the characters digitally reproduced were based on the actual acting of the actors who mimic dinosaurs. The voices of dubbing actors were recorded and then converted into digital audio files. To make up for the shortcomings of graphics, the animatronics<sup>4</sup> shooting was done by moving the model dinosaurs with mechanical devices in the actual setting studio. The OST was self-composed, and the performance of Prague Philharmonic made it possible to produce an emotional and deep sound. This is different from the over-dubbing method which duplicates the sounds performed by a small group several times. By converging analog with the state-of-the-art digital, it attempted to deliver the music to people in a sentimental manner like a story.

### 2.3. Aspect of Multi-Use

After the success of the documentary 'Dinosaurs on the Korean Peninsula,' the production team created a 10 minute 3D image, which was played as a performance of a combination of images and animatronics. It became a hot issue when the animation was played in the exclusive permanent theater at 2009 Gyeongnam Goseong Dinosaur World Expo. The exhibition for Expedition of Dinosaur of the Korean Peninsula was also held in Ilsan Kintex, Busan Bexco and Daejeon Trade Exhibition Center. Until 2011, the animation had attracted 430,000 viewers and the ticket sales revenue amounted to 5.5 billion won. After confirming the viewers' response to the animation by undergoing this intermediate stage, the production of the feature-length 3D animation '*Jumbagi*': Dinosaur of Korean Peninsula was planned.

The aforementioned differentiation strategy is behind *Jumbagi*'s global popularity. Also, if we look at the aspect of OSMU, its content is being developed into various genres. In the publication sector, it is developed into 30 kinds of learning cartoons, children's books and puzzle books, and it is ranked at the top of the bestseller list for small children with the sales volume of 1.5 million copies. In terms of the game sector, it is being developed into a mobile game, TCG game and online game, and a dinosaur learning application is also under development. Various exhibitions and a 4D live show of Dinosaur of the Korean Peninsula are planned. In regard to the theme park sector, 'Creta Park'<sup>5</sup> is now being planned. The character business is also being done actively, as

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<sup>4</sup> Compound word of animation and electronics.

<sup>5</sup> It is an hand-on experiences theme park based on a dynamic story using the characters of Dinosaur of Korean Peninsula, which starts with the viewing of the 3D animation.

*Jumbagi* character is used for furniture, food and drink, stationery, cell-phone cases, *etc.*

### 3. Storytelling Strategy Analysis

#### 3.1. Plot

The entire story of the animation can be divided into 16 sequences, and the outline of each sequence is presented in Table 1.

**Table 1. Sequence Division and Content**

| Sequence | Content  | Background                                    |
|----------|--|---|
| SEQ1     | Prologue: Birth of <i>Jumbagi</i>              | 80 million years ago/ Korean Peninsula        |
| SEQ2     | Hunting method of <i>Jumbagi</i> family        | One-year old <i>Jumbagi</i> / Nest            |
| SEQ3     | Roam around the forest with siblings           |   |
| SEQ4     | Lose his family in the first hunting           |   |
| SEQ5     | Survive the wretched fate                      | One month later                               |
| SEQ6     | Return to the old nest                         | Old Nest                                      |
| SEQ7     | Decide to revenge against One Eye              | Four years later                              |
| SEQ8     | Encounter with Blue Eyes                       |   |
| SEQ9     | Lead One Eye fall into the swamp               | Five years later (10 years old)/ Swamp        |
| SEQ10    | Move of <i>Jumbagi</i> and Blue Eyes           | Hot spring                                    |
| SEQ11    | Grow to become the best hunter                 | Ten years later (20 years old)/ New Forest    |
| SEQ12    | Win the fight against One Eye                  |   |
| SEQ13    | Raise a new family                             | Old Nest                                      |
| SEQ14    | Evacuation of <i>Jumbagi</i> family            | Late Cretaceous Period/ Volcano, Cave, Desert |
| SEQ15    | Save his son                                   | Two weeks later/ Sea, Grassland               |
| SEQ16    | Epilogue: Walking along the beach with his son |   |

The plot of this pop movie follows the story structure of a myth. As is often the case with a myth, it includes the birth of the protagonist *Jumbagi* in the prologue. According to the semiotic narratology based on the structure analysis of folk tales, the narrativity can be defined as the reversal of a certain condition into the opposite condition [5]. As the protagonist *Jumbagi* is too young and weak and does not have an ability to hunt, the core part of this movie's plot is the transformation of *Jumbagi*'s growth to become the best hunter.

$$(S \cup O) \rightarrow (S \cap O)$$

(‘S’ is *Jumbagi*, while ‘O’ is power)

Now, we will analyze the entire storyline through Greimas's narrative schema. First of all, the loss of his family by One-Eye is the ‘Manipulation’ that leads *Jumbagi* to revenge against One-Eye. The ‘Competence’ is a phase where *Jumbagi* barely survives alone, decides to revenge against One Eye, nurtures the power to fight against One Eye and

accepts Blue Eyes as his supporter. Here, the story acquires modal values: ‘having-to-do’ (devoir), ‘wanting-to-do’ (vouloir) and ‘being-able-to’ (pouvoir) do revenge against One Eye. After that, at the phase where *Jumbagi* grows to become the best hunter and beat One-Eye, the ‘Performance’ finally happens. The phase where *Jumbagi* saves his son by beating One-Eye and achieves happiness is the ‘Reward and Punishment.’

**Table 2. Narrative Schema**

| Manipulation           | Competence                                | Performance          | Reward & Punishment |
|------------------------|---|----------------------|---------------------|
| <i>Death of family</i> | Decide to do revenge and accept Blue Eyes | Beat One-Eye in Duel | Save his son        |

As mentioned in Table 2, to compose a main plot where *Jumbagi* grows to succeed in revenging against One Eye, each episode is made up of challenge and fight, like the repeating episodes in which *Jumbagi* survives an attack of One Eye and runs away from him. All phases from childhood to adulthood until he becomes the best hunter are combined to form a single storyline. This is a reminder of an interesting element of a game. In a role playing game, a character performs a quest, which is a kind of mission. When the character wins the fight against his opponent, it acquires a certain item. Like the storytelling of a game in which space movement occurs while performing quests, as *Jumbagi* has to acquire competence at each phase, he takes up a challenge and performs a fight. At the same time, a new space environment will unfold to *Jumbagi*, when he is looking for a new nest. And, as if a character in a role-playing game acquires the corresponding reward and prize when it successfully completes a quest, *Jumbagi* finally grows to become the best hunter. Likewise, by introducing the storytelling technique of a game, it can encourage the viewers to be totally immersed as if they were a part of the animation, instead of passively watching it, and can make the story interesting like a game.

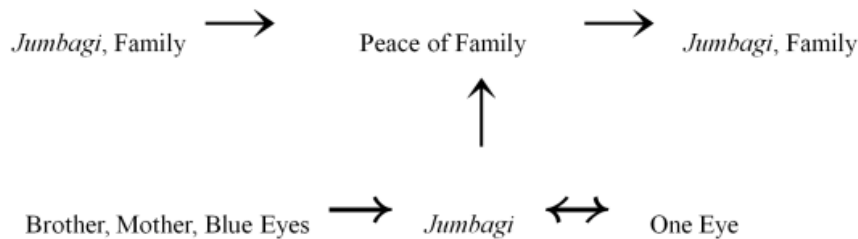
The animation movie efficiently utilizes the two most effective mechanisms for empathy: fear and sympathy. There always exists a crisis in all scenes of challenges and duels. Directing a scene of crisis where the protagonist is almost beaten or killed causes fear in the audience. Because the purpose of all fights is to save a family, there are a number of scenes that stimulate maternal or paternal love. As the scene of sacrificing life and fighting until death to save a baby evokes sympathy, it works effectively to induce empathy from the viewers. Continuous arrangement of the episodes that utilize two psychological mechanisms can maintain the emotional sympathy of the public.

In the movie’s present time, the relationship between Yeon-sun and her husband is chilly and quite different from the pure days of their first love. Yeon-sun is full of life and energy but he is calm and timid. There is a financial problem as well. Due to his gentle nature, he lost his money by guaranteeing his friend's debt. Yeon-sun gets angry at everything concerning him and he hides his head whenever she expresses her anger. Her husband’s personality is shown through his behaviors like smoking heavily without any words, and through an expressionless face, and Yeon-Sun directly speaks about his personality like “naïve,” or “kind.”

### 3.2. Character

As this animation movie has a narrative structure, the character composition is explicitly presented. First of all, the subject that leads the story is *Jumbagi*, and the object that he pursues is the peace of his family. The role of the protagonist is very important in storytelling to win the hearts and minds of the audience. Therefore, when the protagonist needs something badly and makes desperate efforts to achieve it, it can easily get the viewers absorbed into the story [6]. And, when an opponent or obstacle stands in the way of achieving the goal, it can generate more empathy for the protagonist. In that sense, the

protagonist *Jumbagi*'s uphill struggle against the strong opponent 'One Eye' is very effective in attracting the public's sympathy in this movie. The schematic diagram shown in Figure 1 is a tool to analyze the character composition in an explicit manner by applying Greimas' Actantial Model to the movie.



**Figure 1. Actantial Model**

In this movie, the roles of the characters are critical. The name of the protagonist is used as the name of the movie. First, as the story has concrete attributes, the characters are remembered for their proper name by the viewers. The name *Jumbagi*, or *Speckles* in English, sounds rather old-fashioned and frumpy but creates a friendly image for the Korean audience. It can highlight the uniqueness of the story of Dinosaur of the Korean Peninsula and can easily evoke people's sympathy at the same time. The good qualities that a protagonist must have include strong desire for something he badly wants to achieve, and as well as some weaknesses or shortcomings rather than perfectionism to complete the mission. If we analyze the characterization<sup>6</sup> of the protagonist *Jumbagi*, the most noticeable feature is his 'external appearance'-a face full of speckles. Apart from it, his personality is expressed by the phrases such as 'Curiosity King' (a dinosaur with full of curiosity) and 'No one can't stop me' (strong resolution) through the direct definition method. The 'action' of a young *Jumbagi* to charge into a game without consultation from his brother seems rather reckless and careless, but as he grows up, he performs an act of chivalry and bravery and also shows paternal love through the actions of taking care of his son and family. The speech "I'm great *Jumbagi*" ironically represents a childish and immature behavior in the first hunting, but later reveals his true nature, when he becomes the best hunter.

As mentioned above, the actantial model of this movie is so simple that it is possible to understand the character composition in an explicit manner. This means that the antagonist is effectively characterized in the movie. First of all, as the name 'One Eye' suggests, the external appearance of the antagonist who lost one eye expresses an image of a bad guy. Also, the villain image of the antagonist is expressed several times by the words such as 'horrible monster,' 'nasty', 'beast', 'enemy' and 'evil destiny' through the direct definition method. In the fight against dinosaurs, One Eye reveals his meanness through the 'action' of using dirty tricks. If we analyze the characterization of Blue Eyes, who is the supporter of *Jumbagi*, the external appearance with blue eyes is the most prominent feature, as the name suggests. As it symbolically expresses the pureness and peace, we can easily understand her role as a supporter of *Jumbagi*. Such characterization is also used for the rendition of other supporting characters.

<sup>6</sup> Mieke Bal said that characterization can be divided into direct definition and indirect presentation (Speech, External Appearance, Behaviors and Environment).

**Table 3. Supporting Characters in Consideration of Scientific Knowledge**

|                 | External Appearance              | Characteristics  |
|-----------------|----------------------------------|--|
| Repenomamus     | Guard hairs                      | give birth to babies instead of eggs   |
| Therizinosaurus | Three-pronged spear              | eat stones to help digestion/<br>hate being touched by others                |
| Ankylosaurus    | Tail club                        | feel itchy because of maggots penetrating into<br>the hard skin/ herbivorous |
| Microraptor     | "My toy"                         |  |
| Velociraptor    |                                  | move in groups   |
| Haenamichnus    |                                  | pterosaur/ live on rugged rocks  |
| Hypsilophodon   |                                  | herbivorous  |
| Torosaurus      | horns of more than 1<br>meter    |  |
| Tylosaurus      | length of more than<br>30 meters | hideous sea monster  |

Another noteworthy aspect of the characters of this movie is that the supporting characters are created in consideration of scientific knowledge. Details are presented in Table 3. By explaining the ‘appearance,’ the movie expresses the unique characteristics of each dinosaur. Its usage of direct definition method shows the characteristics of these supporting characters. This indicates that the movie uses scientific content as its original source. It is not an essential element in the development of storytelling, but it plays a role in delivering scientific knowledge about the ecosystem and environment of dinosaurs of the Korean peninsula.

### 3.3. Space

The story of this movie is that a young *Jumbagi* loses his family and, when it grows up, he forms a new family and keeps them from harm. Therefore, the most important space here is the home. In other words, it is the nest where the dinosaur’s family lives together. The old nest where a young *Jumbagi* lived with his brother, sister and mother, is an utopian space that is reminiscent of his past. According to Mieke Bal’s theory, a home in a movie is a thematized space. The function of space in the text can be divided into two kinds [7]. One is to function as the background or the place of action. The other is that space often becomes thematized, meaning that space itself can be an object of presentation. In other words, a symbolic meaning in relation to the theme is given to a certain space. In this movie, the home as a place full of love plays a role to strengthen the thematic meaning of family love.

Lotman said that the intrinsic quality of the spatial structure of text is ‘fragmentation’ that separates the internal space from the outside [1]. That is to say, the most basic form is a space model that separates the internal domain from the external domain. The most universal theme in the global literature is confrontation between ‘home (dom)’ and ‘non-home (antidom).’ In many folk tales, a protagonist usually deviates from the internal space where he or she lives, and goes into the external space. The internal space of the protagonist comes in stark contrast with the external space. When a protagonist travels



across the boundary, an incident happens. Russian Formalists called such a movement itself as 'Syuzhet,' which means a plot.

In this movie, when *Jumbagi* loses his old nest and drifts away into the external space, one incident takes place. In the middle of the movie, after wandering around, *Jumbagi* returns to the old nest, reminisces about the past and badly misses his family, but he cannot live like the past. The story continues with *Jumbagi*'s journey to look for a new nest. Finally, he finds a green paradise on the far horizon, which is thousands of kilometers away from the hometown.

Among the characters, the distinction of the supporter and the antagonist is explicitly embodied. Likewise, the space that *Jumbagi* perceives shows a clear contrast between the positive space and the negative space, which further strengthens the meaning. The peaceful space to keep family from harm includes grasslands, forests, hot springs and seas. The space that threatens their peace are volcanoes, desserts and swamps.

### 3.4. Theme

The main theme of this movie is family love. *Jumbagi*'s family was the king of the forest who did cooperative hunting with family members. However, he loses his family in the first hunting and falls into despair. He becomes a coward and is reduced to wandering here and there. After he meets Blue Eyes, he does hunting as a team again and forms a new family. And then, something incredible happens to *Jumbagi*; he gets his junior, who is a carbon copy of his father. The birth of *Jumbagi* Jr. indicates the formation of the next generation or a new family. The story is mainly about the growth of *Jumbagi*, who had lost his family in the past but was able to save his new family. At the bottom of this plot, there lies the theme of a strong family love.

Family love basically has a very high story value. Those themes that have universal qualities such as money, love, power, honor and eternal life, can stimulate people's interest and have high story values regardless of time or cultures. The adoption of family love among various kinds of love for the theme of the movie made it possible to draw sympathy from people. Especially, the most frequently used theme of Korean movies to touch the hearts of the audience is 'family love.' Without enumerating the past box-office hit movies such as 'Brotherhood of War (*Taegukgihwinalrimyeo*),' 'Monster' and 'Tower,' the meaning of family love is a very important value in the Korean society. Especially given that the main target audience of an animation is small children in company with their parents, the use of a family code is a strategy that has the most powerful attraction.

### 3.5. Sub-Conclusion

Through the analysis of the storytelling technique so far, we conclude that the content of *Jumbagi* was successful in appealing to the sentiment of children and the public and getting them absorbed into the animation by utilizing an easy and popular storytelling strategy. We know that it adopted the theme of family love with a universal story value and that it built a dramatic unity to reveal the theme. In other words, the movie dramatically embodies the dissolution and reunion of a family on the backbone of the narrative structure of a universal folk tale, and helps the audience understand the story more easily by explicitly showing the confrontation between the characters, space structure and the contrast of the materials. In addition, it highlights the feature as an edutainment by delivering scientific facts through the portrayal of various dinosaur characters. Such educational values enable *Jumbagi* to become more popular as children's content.

## 4. Conclusion

There was a stereotype in the movie industry that a dinosaur movie such as ‘Jurassic Park’ could be manufactured only by a major studio with advanced technology and massive capital. *Jumbagi* was the first 3D animation movie produced with Korean technology and subsequently became a big achievement in terms of quality. It is meaningful that the movie presents a vision for Korea’s visual industry which meets the trends of the world’s movie industry. The importance of the case study of *Jumbagi* is a prime example of OSMU, which is a core strategy in the cultural content industry. It shows an example of the expansion of scientific data into fiction documentaries, animations, and further into various narrative types such as performance, exhibition and experience content. The lessons from the success of such content are as follows.

First, it is to actively use a storytelling technique to facilitate an emotional immersion of people and to draw sympathy from them. The story basically has a strong potential to appeal to humans, although it is transformed into various forms due to changes in the media (Kim, 2014). The adoption of dramatic elements to induce sympathy from the viewers is an important tool for the success of a movie. The fact that it pioneered a new fiction genre by combining storytelling with a documentary is also very meaningful. The global success of *Jumbagi* proves that the level of storytelling of a Korean animation, which was often pointed out for its shortcomings, has been upgraded.

Second, it is to practice the spirit of Digilog. A trailblazing materialization of digital technology is an important selling point. As Korea’s first 3D animation, *Jumbagi* stimulated the audience’s curiosity, and the qualitative perfection was an important factor for the success of the animation film. However, the movie went beyond the simple realization of high-tech digital technology and converged it with analog sentiment, which made the content all the more captivating to the audience. It was an important strategy to appeal to today’s public, who is called ‘Dream Society.’

Lastly, there is a need to change the current production investment system. Even if you have a novel idea and development plan, there must be investors who can recognize the value of materializing the plan. The documentary ‘Dinosaur of the Korean Peninsula’ was jointly produced with Olive Studio, which was an unprecedented case, and a mutual agreement on the distribution of profits was made. It is often pointed out that the investment system in the domestic culture industry is excessively short-term oriented. In order to create a global killer content, an environmental shift toward long-term investment is necessary in addition to an exact judgment.

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