

**THE REPUBLIC OF TURKEY
BAHCESEHIR UNIVERSITY**

**AN ANALYSIS OF VISUAL IDENTITY ITEMS IN WALT
DISNEY ANIMATED FILMS**

Master Thesis

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**THE REPUBLIC OF TURKEY
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Thesis Supervisor: ASSIST PROF. İPEK TORUN

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Bu Tez tarafımızca okunmuş, nitelik ve içerik açısından bir Yüksek Lisans tezi olarak yeterli görülmüş ve kabul edilmiştir.

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Dedicated to my mother

Nilgün Gülfidan

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Nisa GLFİDAN

ABSTRACT

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Visual identity appears in all areas of our lives and its effect is too great to be ignored. Animated films are one of these areas. In the history of animation, the Walt Disney Company has a significant impact and therefore the films examined in the thesis were selected from these company films. This thesis is dedicated to looking for the visual identity of certain film products of the Walt Disney Company's animated films, in order to determine whether the films and their promotional items have a visual identity. In this case, first, animation and the history of animation are examined. Secondly, visual identity design is mentioned. Third, visual identity design materials are defined. After examining all these subjects separately, their relations with each other are analyzed through the content analysis method.

Keywords: Animation, Animated Film, The Walt Disney Company, Design, Visual Identity Design

ÖZET

WALT DISNEY ANİMASYON FİLMLERİNDE GÖRSEL KİMLİK ÖGELERİNİN ANALİZİ

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Görsel kimlik hayatımızdaki tüm alanlarda karşımıza çıkmaktadır ve etkisi göz ardı edilemeyecek kadar büyüktür. Animasyon filmler de bu alanlardan biridir. Animasyon tarihinde, Walt Disney Company önemli bir etkiye sahiptir ve bu yüzden tezde incelenen filmler bu şirket filmlerinden seçilmiştir. Tezin amacı, Walt Disney Company'nin animasyon filmlerinde yer alan seçili film ürünlerinin görsel kimliklerini araştırarak filmlerin ve tanıtım öğelerinin görsel bir kimliğe sahip olup olmadığını belirlemektir. Bu durumda öncelikle animasyon ve animasyon tarihi incelenir. İkinci olarak görsel kimlik tasarımına değinilir. Üçüncü olarak, görsel kimlik tasarım malzemeleri tanımlanır. Tüm bu konular ayrı ayrı incelendikten sonra, birbirleriyle ilişkileri içerik analizi yöntemiyle incelenir.

Anahtar Kelimeler: Animasyon, Animasyon Film, The Walt Disney Company, Tasarım, Görsel Kimlik Tasarımı

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1. INTRODUCTION

From the beginning of film history, animation and animated films represent a significant area of the film industry. Especially nowadays, with the development of technology, animated films are quite advanced, and the use of animation in live-action films is increasing. Also, with all these technological advancements, new experiences are provided to the audience, the finest examples of which may be films watched with 3D glasses.

Visual identity is an identity which has its specific typeface, color, and other graphic elements which can apply to the different products of a brand in a consistency. Each brand has its visual identity, and it consists of the visual constancy in it. Visual consistency is a necessity of identity and design. It is seen in every part of life. For instance, in tickets, in commercials, in buildings, etc. Visual identity is one of the most important elements for the promotion of a film. All the promotion items of a film with visual identity provide a system and clarity to the film. A film with a visual identity creates a brand for the film and the brand becomes more coherent for the film industry and the audience. Furthermore, that films present a more understandable frame to the audience. Owing to this frame, the expectation of the audience from the film becomes clear and solid.

The major aim of this study is to search for visual consistency to determine and evaluate the visual identity, of the products designed to promote the relevant films. Analyzing the visual identity of the films offers a broader understanding of the visual design of the film materials which have an impact on the film and design area. Investigating how and why this visual identity has changed over the years aims to both contribute to the literature and examine the weight of use over the years. Moreover, this research will help to see at which points the use of visual identity in the items of animated films between 1939 and 2020 shows similarities and differences in terms of visual identity.

In this research, the film posters, title sequence, trailers, and teasers, which are the items of the animated films of the Walt Disney Company, which have been stable and

developed for many years, are analyzed. The history of the company dates to the early years of animation history and therefore has an impact on the history of animation as well. From the beginning of animated films, it started to improve the animation industry. Therefore, the Walt Disney Company is chosen to be examined. In order to bring a limitation to the research, the top 5 films of the company with the highest box-offices in the US box-office have been selected with an interval of 10 years. The content analysis method has been used for the research through the basics of visual identity elements which are typography, color, and graphic elements to find a visual consistency, therefore, to find the visual identity of the relevant films. All the items which have a title are studied according to these three elements which have other components in them. As a result of the research, the use of visual identity design in the visual materials of the selected films will be determined and examined according to the years.

2. VISUAL DESIGN RELATIONSHIP FOR ANIMATION AND FILMS

2.1 ANIMATED FILMS

2.1.1 Defining Animation

Animation has very different definitions throughout history. The definitions of animation differ for many reasons, including historical development, production and marketing perspective, and aesthetic preferences. (Denslow 1997, p.1). Also, designating animation has different arguments because new technologies obscure the boundaries between live-action cinema and animation (Dobson 2009, p. XXXVI). These borders are blurred day by day with the technological elements developing in 21st-century cinema.

History and meaning of animation as a word, the Latin verb, animare, which means ‘to give life to’ creates the words animate, animation, animated, and animator. In the animated film context, all of these mean artificial creation of the illusion of movement (Wells 1998, p. 10). The term “animated” was frequently ascribed to all films which were demonstrated. When talking about films in general, terms such as "animated photography" were common, even the films are not manipulated frame by frame (Ward 2000). As Thompson (1980, pp. 106-107) declares:

The term "animated film" meant not just cartoons but any motion picture film ... As late as 1912, Frederick A. Talbot makes cartoons a mere subset of his lengthy section on "trick films" in Moving Pictures; How They Are Made and Worked. Animation, then, constituted a minor aspect of special effects; quite possibly the majority of audience members at this period had never seen a cartoon. By 1920, however, E. G. Lutz is able to write a whole book on animation and entitle it Animated Cartoons. At some point in the intervening eight years, animation had become recognized as a distinct type of filmmaking.

Therefore, the definition of the animation also changes through its method of use. The term of animation varies from the 20th century to the 21st century. Animation both gained a place of its own and did not completely break away from live-action cinema over time. Its interaction with live-action cinema is gradually increasing with technological developments.

The production description of animation has a more technical explanation of how pictures are manipulated, and they create a sequence, in the sequence, inanimate findings look like they have a motion. Also, a dictionary definition declared by Philip Denslow at the fourth Society for Animation Studies conference is one of the most basic definitions of animation (Dobson 2009, p. XXXVI). Denslow (1997, p.1) mentions the illustration of the Webster Dictionary as “a: a motion picture made by photographing successive positions of inanimate objects (as puppets or mechanical parts), b: animated cartoon, a motion picture made from a series of drawings simulating motion through slight progressive changes.” All the definitions have the same understanding that non-moving findings can be moving findings through animation.

The definitions for animation can be affected by the marketing perspective. For instance, in Hollywood, an animated film is directly connected with the Walt Disney Company's domain. Disney and Turner's cartoon channel on the cable controls how most audiences define the animation. So, the marketing perspective has an impact on the audience's perception of the animation. Walt Disney Company's visible effect on the industry is not just for the US, it has a huge dominance in the animation industry all over the world.

Beyond the technology and aesthetic preferences, The Association of International Film Animation (ASIFA), defines animation as any film which is “not live-action.” But technology is now allowing live-action cinema to use CGI, therefore the boundary between live-action cinema and animation has become more intertwined (Dobson 2009, XXXVI). Also, in the digital age, 'live-action' - the photographic recording process with a camera - is much more dependent on post-production processes and, controversially, many contemporary 'cinemas' have been built on the computer. When the dominant aesthetics of feature animation is computer-generated images, the gap between 'animation' and 'live-action' is narrow and sometimes indistinctive (Wells 2012, p. 230). Along with the technological development in animation, the definition of the term changes. Thus, it needs to be updated according to the developments.

Exploring the definition of animation in a different view, animators of the Zagreb School suggest that animation is ‘to give life and soul to a design, not “through the copying but through the transformation of reality.’ (Holloway 1972, p. 9). The Zagreb School also

impresses on that the figure or object which cannot be actively reached in live-action can be animated, therefore, the object or the figure in truth have been 'given life' (Halas and Wells 2006, p.160). British-based animators John Halas and Joy Batchelor share the same thought with animators from the Zagreb School. Halas and Batchelor admit that animation should consist of metaphysical reality and live-action film to represent physical reality (Hoffer 1981, p. 3).

2.1.2 History of Animation

Animation is very versatile to be based on a single line of development. It set out with thumb cinemas or shadow play, magic lanterns or zoetropes, cel animation or lightning drawings, hidden wheels and pulleys, or motion photography. It starts and stops in many places. Multiple spots, it begins and stops. This is also a beginning and a climax. Acknowledging such an idea could explain Walter Ruttmann's never-glaring leap of cave forms in the early 1920s. Or it could ensure us to understand why Disney's feature cartoons are cyclically reposted not as historical elements, but as existences that engage the present, even if they are now being converted into 3-D (Leslie 2014, p. 26).

Firstly, in the late 1800s, moving image experiments lead to film history as well as animation history. Many of these experiments were European inventions (Dobson 2009, p. XI). The history begins with the phantasmagoria which is invented by Etienne Gaspard Robertson in 1798. It is an improved "Magic lantern" which is used to project moving images. Then, Michael Faraday contributed to the inventions with the revolving wheel that augments visual illusions in 1830. And Phenakistoscope is another invention pioneered by Joseph Antoine Plateau in 1833. Phenakistoscope is a revolving disk with images on it, when you spin the disk, images look like they are in motion (Dobson 2009, p.XVII). WG. Horner invented Zoetrope in 1834, Coleman Sellers patented Kinematoscope in 1861, later praxinoscope is invented by Reynaud in 1877 and Reynaud adjusted the Praxinoscope and originated the proto cinema of the 'Théâtre Optique' in 1889. All these inventions were to understand the idea behind moving images. Firstly, these were used in early cinema photography but later they were attributed to animated films (Wells 1998, p. 2). Another invention is the flipbook, also called kineograph which

is a book contains images that are in a sequence in its pages, therefore, from the first page to the last page, when the pages are flipped by a viewer at a specific speed, it brings out the illusion of motion (Miers 2010, p. 1). Flipbooks arose in the sixteenth century in Europe, and they were mostly about erotic draw (Wells 1998, p. 11).

Another essential product is a comic strip which Reynolds (2003, p. 8) mentioned and described by The Columbia Encyclopedia as “a collection of cartoons with a storyline laid out in a series of pictorial panels across a page and concerning a continuous character or set of characters, whose thoughts and dialogues are indicated by ‘balloons’ containing written speech”. Also, for the new animators, the newspaper comic, or cartoon strip was one of the main sources. The audience was familiar with them, so, they like to see them move (Dobson 2009, p. XI). The first cartoon strips were embraced by American print journalism in 1890, it’s included Richard Outcault’s “Yellow Kid” (Dobson 2009, p. XVII).

George Melies who was known for being the chief of ‘trick effects’ of emerging cinema is a very important person in animation history. After he accidentally found dissolve (that is, one image fades into another image), he later used other series of tricks including stop motion photography, split-screen techniques, fast and slow motion (Wells 1998, p.13). Moreover, Melies was a ‘lightning caricaturist’ who caricatured contemporary personalities, undercranking the camera, and speeding up their ‘construction’ on the screen. Likewise, J. Stuart Blackton seems like a ‘lightning cartoonist’(Nelmes, 2012, p. 233). He was also using stop motion in his work. He made *The Enchanted Drawing* by 1900. He used stop-motion to show a man smoking a cigarette and with every frame, his face was changing so his gestures. Besides, other similar films appeared such as *Vanishing Lady* (1898), and *A Visit to the Spiritualist* (1899) that can be graded as proto-animation because they used uncertain, non-frame-by-frame techniques which were also used by later animators. In the film *Humorous Phases of Funny Faces* (1906) done by a production company which is Vitagraph Brooklyn Studio, Blackton attained full animation of this genre (Wells 1998, p.13). In the Studio’s next film *The Haunted Hotel* (1907), stop-motion object animation used and created a market for this diverse filmmaking process (Dobson 2009, p. XIII).

Famous comic strip artist Winsor McCay's early works traced initial concepts of narrative animation. At Vitagraph Brooklyn Studio, McCay created an animated version of his most reputed strip, *Little Nemo in Slumberland* in 1911, under Blackton's supervision. John R. Bray who is combining the similar initiatives of Earl Hurd, another animator, Bray pioneered the cel-animation process using translucent cels in 1913 and produced a film called *The Artist's Dream*, while McCay can claim that he created the first color cartoon (hand-painted at least one print of Little Nemo) and produced a cel-animated film, *Winsor McCay Makes His Cartoons Move* (1911) (using rice-paper cels). McCay's most important contribution to the animated form was with the film *Gertie the Dinosaur* (1914), he contributed to the improvement of personality or character animation. In the film, the character dinosaur Gertie cheerfully throws a mammoth into a lake and makes a frank demeanor. This anthropomorphism (creatures bedecked with human qualifications, talents, and features) later informs the work of Walt Disney and indeed continues to be the consistent focus of many animations, raising questions about the role of beasts and their identity and behavior (Wells 1998, pp.13-16).

In 1913, John R. Bray and Raoul Barré concurrently developed systematic semi-industrial processes for the production of cartoons in a Fordist "assembly line" style. The film *The Artist's Dream* (1913) was produced by Bray as a pilot for a system that would become an industry standard (Dobson 2009, p. XIX). Furthermore, Bray emphasized technological advancement. In two years, he filed three patent applications which are the use of printed background scenes, the application of gray tones to drawings, and the décor drawn on transparent celluloid is applied on the drawings to be animated. Along with these patents, he became a conductor in the field and was able to have an effective monopoly over his opponents. In 1914, one of Bray's opponents Earl Hurd applied for a patent for an alternative technique which is more significant than Bray's and was approved in 1915. At that time, the animation industry was still improving, so Hurd's invention couldn't understand as a huge exploration. Bray took precautions against Hurd and hired the filmmaker as a partner of the patent company 'Bray-Hurd'. The company was a firm which sells licenses for patented techniques. This technique that opens a new era for the animation industry comprised the process of drawing characters on transparent celluloid sheets called cel in English and celluloid in French, which were then applied

over painted background scenes (Bendazzi 2017, p. 40). Technology developed rapidly with the introduction of cel animation. This new technique has had a tremendous effect on the industry, both studios and individual animators were able to produce animated illustrations swiftly without having to reproduce each movement (Dobson 2009, p. XLI).

Following cel animation, another important technique was the rotoscope which facilitated the animators to keep track of the figures seen on the illuminated film worked up, in 1915, by Max and Dave Fleischer who also created characters Koko the Clown and later famous Betty Boop. Besides, The Fleischers came to the fore with their creative series *Out of the Inkwell* in 1916, assembling live-action and animation techniques and featuring the playfulness of Koko the Clown (Lenburg 2009, pp. 2-3).

Afterward, in the field of animation, the first abstract films began to be made in the 1920s. According to Moritz (1997, p. 221), critical writings on abstract films of these years are often "stuck" with the question of priority. Providing information to most of the primal film historians, Hans Richter emphasized that his films were the first abstract, experimental films ever made. *Rhythmus 21*, his first abstract experimental work, was moderately be done with Viking Eggeling in 1921. Furthermore, Oscar Fischinger began experimental work and Walter Ruttmann launched *Lichtspiel Opus I* which is his first abstract animation (Dobson 2009, p. XX). Ritcher insisted that Walther Ruttmann and Oskar Fischinger later set about filmmaking, Fischinger was Ruttmann's student and assistant, and additionally, that Ruttmann's films are artistic deceitfulness with no real sense of rhythm or harmony (Moritz 1997, p.221). Also, in the year, Walt Disney released his first cartoon *Laugh-O-Grams* series which were adaptations of fairy tales. Two of the adaptations that feature Disney's animation were *Puss in Boots* and *The Four Musicians of Bremen* (Dobson 2009, p. XX). Moreover, Disney became versed in the art with the Alice Comedies series in 1924, the series comprised of cartoon tales shot in multifarious outdoor locations in Los Angeles (Lenburg 2009, p. 3). Furthermore, he produced Mickey Mouse, Donald Duck, and Silly Symphony Series during the years between 1928 and 1938. In the meantime, animation pioneers of other countries were also improving animated films in their countries such as in Britain John Halas, in Canada Norman McLaren, in Russia Lev Atamanov, Mstislav Pashchenko, Ivan Petrovich Ivanov, in

Czechoslovakia, Jiří Trnka, and, in France, Berthold Bartosch (Thalman & Thalman 1990, p. 11).

In light of technology, another important technique was sound synchronization. Mickey Mouse's first broadly outspread cartoon with synchronized sounds *Steamboat Willie* (1928) was introduced by Walt Disney. This invention led to the start of another chapter in animation history. Sound has given cartoons a new dimension, thanks to which a dimension that is not possible in silent form can be given to cartoons. This allowed animators to create improved stories, more realistic characters, and elaborated animations. In the 1930s, as animators discovered the merits of sound, several new characters appeared in productions with popular music melodies of the day. Warner Bros.'s first real star was the character Bosko, who spoke firstly in *Sink' in the Bathtub* in the 1930s. Created by former Disney animators Hugh Harman and Rudolf Ising, the character became extremely popular, and various other characters joined the Studio's *Looney Tunes* serial (Lenburg 2009, p. 3).

Moreover, with the technology, the three-lane Technicolor was the other innovation for the animation industry. In 1932, *Flowers and Trees* an Academy Award-winning short released, and with the film three-lane Technicolor (a combination of red, green, and blue) was presented by Disney (Thompson 2012, p. 5).

The next progress of the animation studies was a multiplane camera. *Old Mill* (1937) was the first Disney short cartoon to be filmed with a multiplane camera, a giant device which offered to improve the illusion of three-dimensionality. Disney's short *Old Mill* was released shortly before *Snow White and the Seven Dwarfs* were completed (Barrier 1999, p. 249). The multiplane camera was also used comprehensively, partly in *Snow White* and in subsequent feature films. Disney's 'realism' has become increasingly ascendant, especially with the use of the multiplane camera and also the narrative necessities of feature films (Bendazzi 2017, p. 100).

Other significant effects on the animation industry were Hollywood animation and the Second World War. As Dobson stated (2009, p. XLI), Hollywood animation had a huge

outbreak in the 1930s and 1940s. New studios from all over the world started to follow the images which were imported. Also, during the Second World War, studios endeavored to constitute war effort propaganda. The studios then returned to the commercial experience ordinarily in the West but continued their work in Eastern Europe and the Soviet Union mostly under new government regimes. Lenburg (2009, p. 5,6) indicates examples of some propaganda training films and cartoons which satirize the war, such as MGM's *Blitz Wol* (1942), Disney's *Der Fuehrer's Face* (1943), and Warnes Bros.' *Bugs Bunny's Bond Rally* (1943), *Daffy's Draftee* (1944). Besides, following the 1930s and 1940s, the success of cartoons also manifested itself in the 1950s. The cartoon industry has reached many significant achievements. Some studios began making three-dimensional feature films and films with short topics which entertained audiences going to the cinema with the prominence of 3-D, in 1953.

With the emergence of television, the new broadcasting affected the animation industry, television has replaced film theaters as the medium of broadcasting animation productions. In the late 1950s and early 1960s, many Hollywood cartoon studios had to close due to economic difficulties (Lenburg 2009, p. 7). Because these studios could not handle the change in the industry. On the contrary, some studios moved forward with the production of TV animation. One of the successful and first archetypes of animated TV series was *Crusader Rabbit* released which was broadcasted on NBC stations between 1949 and 1955, the series was produced by Jay Ward Productions (Furniss 2016, p. 222). Reaching an animated film became easier with the television. The audience for the animation increased, especially the children audience. Studios started to produce more animation production for them. But in the 1980s, animated films were not just for children, animators started to create animated films also for adult and family audiences.

In the following years, the popularity and demand for feature animated films scaled up. To give examples, Disney Studio's films such as, in 1989, *The Little Mermaid*, and, in 1994, *Lion king* grossed very high. In the following year, the first fully computer-generated feature animated film *Toy Story* (1995) was introduced to the audience by the cooperation of Pixar and Disney Studios. Also, as Dobson stated (2009), with DreamWorks' *Shrek* (2001), the first feature-length animated film to be awarded the

Oscar, the recognition of animation productions rapidly increased. Besides, in 2002, *Spirited Away* by the famous Japanese director Hayao Miyazaki won an award in the international animated film category. Animated films started to increase day by day for cinema and television audiences all over the world. Also, this development continues rapidly today. With innovations in technology, different experiences are offered to the audience, although it is a matter of debate how successful or correct these various developments and different experiences are, the best example of these may be films watched with 3D glasses, even some film theaters allow us to use our other sensory organs while watching the film.

2.1.3 Films of The Walt Disney Company

2.1.3.1 Introducing Walt Disney

It is a well-known fact that The Walt Disney Company dominates the animated film industry. Starting from the first years of the company, many successful and various animated films continue today. According to Raffaelli (1997, p. 122), Disney was a reference point for all other American cartoon studios. Other studios have even carefully studied the films and their structures to understand them. The founder of the Studio the Walt Disney Company is Walter Elias Disney, known as Walt Disney, one of the pioneers of the animation industry. In the first half of the 20th century, Disney and the Studio had conspicuous effects in the animation industry such as the development of many features and principles of mainstream animation (Pallant 2011, p. 15). Walt Disney's success was not easily and quickly achieved. In his first years, his many business ventures had negative results. Roy Oliver Disney who is Walt Disney's brother had strengthened him to continue the cartoonist career. Then, the brothers received financial support from Margaret Winkler who was a film producer, for Alice in Wonderland series which was starting point for Disney's adventure. However, Walt Disney quit his former studio, Laugh-O-gram. In 1923, Disney Brothers Cartoon Studio started to work. After the series was worked off, with the support of Charles Mintz who was a film producer, the studio transferred to Los Angeles as a new name the Walt Disney Studio in 1926. However, it didn't take long for Disney Brothers to work with Mintz due to some disagreements. With

the achievement of shorts, Walt wanted to increase the quality of the films, but there were financial problems (Bryman 1997, pp. 5–6).

In 1930, as a result of the negotiation with Columbia, the company took over the distribution of the cartoons. In the following years, financial problems deteriorated. After the breakdown of the agreement with Columbia, Walt Disney agreed with United Artists, and he researched color techniques to improve the quality of films. He applied the new technique to his films with great success. Moreover, between the years 1931 and 1932, Walt Disney started to train animators in the Hyperion Studio to obtain a better quality of the films. Walt Disney was becoming more and more known in the industry for his achievements and innovative work. In 1934, the Studio's staff should have been increased, so, the staff number was raised 6 to 187. In the same year, Walt Disney decided to make an animated feature film due to the reason that the revenue of the short films was not efficient to recoup for costs of the new techniques such as sound and color. However, the feature film *Snow White and the Seven Dwarfs* needed more money than estimated. Walt Disney negotiated with Bank of America to receive financial support for the ongoing film production. His presentation of the film impressed them a lot and they predicted that the feature film would make a lot of money, and it did. After the success, Walt Disney decided to focus on other feature films (Bryman 1995, pp. 6–7). One year later, in 1938, Disney's first feature film was generated a financial income of around seven million dollars to Disney and its distributor company RKO. The success could be carried further with new feature films. However, for the new film, the Studio needed more investment (“Snow White’ Sets Mark with \$6,740,000 Gross,” 1939).

Walt Disney Productions reached great success at the beginning of the 1940s. The company was in a good position owing to the victorious leader who won thirteen Oscars at the Academy Awards ceremonies between 1932 and 1941. Hundreds of newspapers and magazines have taken into account him and his works (Watts 2006, p. 69).

In the following years, the Studio became insufficient for the new productions. After Disney's first feature film, Walt Disney started to work on other feature films such as *Pinnocchio* (1940), *Fantasia* (1940), and *Bambi* (1942), but they had to move to another studio to work in a proper place. Thus, in 1940, Disney Brothers and their 1.100

employees started to run for the new films in the studio located in Burbank, California (Bryman 1995, p. 8). Additionally, these new films did not reimburse the cost of the production at the box office. Besides, they used up the income of *Snow White*. Furthermore, Second World War negatively affected income. Because most of the incomes from overseas countries closed. The financial problems of the company were getting worse, and at the beginning of 1941, Walt Disney started to think not just like an artist, he realized he had to think and act like a businessman. But all his employees had already worked as artists which means that they did not feel like an employee. It was a problematic issue that he approached his employees in this role because they were used to the role of the artist. Disney needed to discharge some part of his employees to save money, but he could not do it. On February 6, Walt Disney left a note to his employees in the studio. He complained that production was halved. World conditions were not in a good position in the year, but he was also not pleased with employee's divided attention to production issues. Thereafter, he made a speech which was about his past with a dramatic summary. He denied giving more power to his employees. He said he realized that "getting too close to his employees in the early days" was "very dangerous and unfair." (Barrier 2007, pp. 3–7).

On the other hand, the ending of the 1940s and the beginning of the 1950s were not easy years for Disney from a different angle. As Bendazzi elaborated (2017, p. 12) that the films in the years were not bad, but, they were not good either. They all were made with a similar formula. The films were getting formulaic. For instance, *Cinderella* (1950) had similar features to *Snow White and Seven Dwarfs* (1937) in the way of characters.

Another crucial point of Walt Disney's and his studio was the U.S. army's seizure of the studio. Due to appropriateness, the studio started to work for the U.S. for war exertion and health films. In that years, financial problems continued. With the documentary *Victory Through Air Power* (1943), the Studio lost a huge amount of money. When the war was over, Disney Production had to discharge a huge amount of dept to Bank of America. They made partly successful films which included live-action to reduce the production cost such as *Saludos Amigos* (1942) and *Song of the South* (1946). The films indicated that (except *Reluctant Dragon*, 1941) the Studio also would make non-animated

films. In 1950, with *Cinderella*, *Beaver Valley*, and another live-action film *Treasure Island*, the financial problems of the Studio were getting better (Bryman 1995, p. 9).

Disneyland opened in California, in 1955. It had numerous visitors since it opened. After that achievement, Walt Disney decided to make two new parks which are Walt Disney World and Epcot located in Florida (Richardson 2004, p. 21). However, Disney could not see their opening.

With the feature film *One Hundred and One Dalmatians* (1961) which was quite prospering film, the Studio started to use innovations which were long-lasting use for a film. During the 1950s, the designer and animator of *Oswald the Lucky Rabbit*, Ub Iwerks revised a Xerox camera which transfers the drawings of animators to cels and saves time and money. It also made the films more linear and graphic aspect. Plus, as a result of the innovation, the artist began to work free and easy (Finch 1975, p. 122). The Studio continued to use the innovation for the following films.

On 15 December 1966, Walt Disney lost his life because of lung cancer at the age of 65. But the Walt Disney influence in the company's work continues. The company and Disneyland are a result of his works, and his success also continues to be celebrating. For instance, one of his best films *Snow White and the Seven Dwarfs* (1937) was re-released on its fiftieth anniversary and became a box-office hit (Sinyard 1988, p. 151).

Before Walt Disney lost his life, he had prepared the requirements of the film *The Aristocats* (1970) that huge popularity had feasted. It was also special for the voice characterization. The film combined *One Hundred and One Dalmatians* (1961) developments with *The Jungle Book* (1967) local style mixes. After Disney's death, the organization founded by him sustains to take part in its unique position in the film industry (Finch 1975, pp. 126–128).

In Walt Disney Company, after Walt Disney's death, Roy Disney began to work as the CEO of the company between the years 1966 and 1971 until his death. Carl Walker who was Disney's president after Roy Disney's death made Walt Disney's new theme parks complete. World Disney World opened its doors to the guests in 1971 and Epcot Center

in 1982. The theme parks became quite successful, but the films were losing the audience's attention. The company changed the types of family films for young adults and older audiences.

In the 1980s, Pixar that is a branch of the visual effects company Industrial Light and Magic (ILM) by filmmaker George Lucas as a part of had been started to influence the Walt Disney Company. With the CAPS, a 'computer-aided manufacturing system', Pixar made its first significant contribution to Disney's progress. Disney has explicitly denied the use of this process for several years, even though CAPS has had a major impact on the making of feature animation (Pallant 2011, p. 128). According to Price (2008, p. 95), the base of Pixar and Disney's working relationship was CAPS and had surpassed Disney's expectations. It was the first of those successful workpieces, and Pixar foreshadowed success when it was ready for feature films.

Also, in 1986, Pixar was acquired by Steve Jobs, so became an independent company, and continued to work with Disney. As Pallant (2011, pp. 128–131) stated that after the 1991 deal from Pixar and Disney, a new deal was signed in 1997. Disney and Pixar's partnership created three computer-generated full-length films that are *A Bug's Life* (1998), *Toy Story 2* (1999), and *Monsters, Inc.* (2001). With the agreement of Pixar Animation Studios, Disney Company improved to make a film. Pixar's feature films helped Disney maintain its animation-based profitability over the years to come. While Pixar's 'Hyper-Real' aesthetic led to a major art change at Disney, it also helped to reform a new format that could become the ruling feature of full-length animated films at the turn of the new millennium.

Due to buying Capital Cities/ABC in a union in 1995, the Walt Disney Company became a leader of entertainment companies all over the world. The company was regulated with other multiple companies. Each of them had its leader and job. For example, one was managing Disneyland, another one was the theme parks. Disney had become a public company that is a business enterprise that allows the general public to own shares. These stocks can be sold on a stock. Another factor in the growth of the company was the internet that included new, information, and games (Richardson 2004, pp. 24–30). With

the development of technology and industry, Walt Disney company continues to improve its works and animated films.

2.1.3.2 Significant Shorts

Walt Disney's short films started with *Cleaning Up!!?*, in 1921. It was not an animated film, it consisted of Disney's drawing of a single-frame picture. The first of Laugh-O-Grams series was *Little Red Riding Hood* (1922) which was also the first animated short, but it was drawn directly on paper. In 1927, the first *Oswald the Lucky Rabbit* short, *Trolley Troubles* released. His developing shorts were bringing important innovation to the industry (Smith 2006, p. 515).

Disney's best shorts start with the famous character Mickey Mouse. After Walt Disney leaving Los Angeles because of the disagreement with his producer Charles Mintz, he started working on a new character based upon a mouse called Mortimer. His wife Lillian Disney proposed to change the name to Mickey, and they decided to keep the name as Mickey. Walt Disney featured the character in silent cartoons such as *Plane Crazy* (1928), *Gallop in' Gaucho* (1928), but those did not make the character a star. Furthermore, he developed the character with the arrival of sound technology in Hollywood, he did not only added sound but also produced the films by synchronizing sound and video. Besides, he dubbed the leading character Mickey. To apply the technology, he used Pat Power's sound system Cinephone for *Steamboat Willie* (1928). This was a quite accomplished short film with the character Mickey Mouse (Bryman 1995, p. 6). Then, the character became an animated film star.

After the success, Disney started working on more short films. He created a series called The Silly Symphony that included 75 musical shorts. The series lasted 10 years, from 1929 to 1939. It was a pioneer in the animation industry. Using a multiplane motion picture camera and Technicolor was a huge renewal (Merritt & Kaufman 2016). The plot of the stories in the shorts was based on fairy tales and mythology that were full of musical entertainment, fantasy, and emotion. *The Skeleton Dance* (1929) was the first of the Silly Symphonies series, an accomplished short film without Mickey. In 1932, as the first

cartoon that had an Academy of Motion Picture Arts and Sciences award, *Flowers and Trees* was released. After the release of *The Three Little Pigs* (1933) again as part of the Silly Symphony, Disney triumphed (Bryman 1995, pp. 6–7). Also, another early short of the series was *The Merry Dwarfs* (1929), characters of the short were drinking beer which could have been understood as more like defying the bans. Interpretation of both critics and audiences to the shorts of the series were similar, they thought that the films are mesmerizing and sincere. Walt Disney presented his shorts to the audience by blending traditional and modern approaches by the end of the 1920s. This method ensured a key to his permanent popularity (Watts 2006, pp. 39–41).

Beginning of the 1930th, the Studio created new characters that had a great reputation. Some of them were Goofy, Donald Duck, and Pluto. Firstly, Pluto also called Pluto the Pup made his debut in *The Chan Gang* (1930), thereafter, Goofy in *Mickey's Revue* (1932), and Donald Duck in *The Wise Little Hen* (1934). Especially, the new character Donald Duck became popular, and he was playing a co-starring role in Mickey Mouse films such as *Orphan's Benefit* (1934) that his second film (Finch, 1975, pp. 37–38). According to Sinyard (1988, p. 17), Donald Duck's recognition as a distinctive character was his second film. The character feature of him was his aggression.

In the shorts all the main famous characters of Walt Disney were male. There were female characters for supporting roles such as Minnie Mouse, Daisy Duck, Fifi the Peke, and Dinah the Dachsund. Those were added to the films to be rescued by male characters or flirt with them. According to Thomas (1991, p. 58), the reason for the issue might be all animators were male. For example, Minnie took part in 70 of the 129 shorts of Mickey Mouse. A few of them gave a crucial role to the female character Minnie such as *Mickey's Rival* (1936) and *The Nifty Nineties* (1941). With that kind of starting, using of female characters continued in that position in most of the films for a long period.

In the middle and the ending of the 1930s, there were other unforgettable shorts. The period was full of accomplished shorts. According to some critics, Disney's shorts became more instructive and less fantastic in the middle of the 1930s. For instance, there was a 'be yourself' theme in *Flying Mouse* (1934), *Grasshopper and the Ants* (1934)

broke down the idea ‘the world owes me a life’, and *The Tortoise and the Hare* (1935) gave a lesson about premature vanity. Except for those, in 1935, *The Band Concert* was released, it was the first Technicolor cartoon short with the character Mickey Mouse, and the best short in the period. The film was discussed as Disney’s ‘greatest single work’. The Oscar-winning short *Old Mill* (1937) had another innovation for Disney the multiplane camera (Sinyard 1988, pp. 17–26).

Through the years the 1940s and 1950s, many good and mediocre shorts were released until Walt Disney died in 1966. After his death, his company continued to produce short films. The 1970s were at a standstill for the company.

In Tim Burton’s direction, a stop-motion short *Vincent* was released in 1982. In the 1980s, there were also other successful shorts, some of them were *Winnie the Pooh and a Day for Eeyore* (1983), *Mickey's Christmas Carol* (1983), *Sport Goofy in Soccermania* (1987), and *Oilspot and Lipstick* (1987) a computer animation short made by Walt Disney Company.

In the 1990s, 2000s, 2010s, and present, other successful shorts were released, and they are still releasing in the 2020s. It is a well-known fact that a lot of innovation and progress in the industry continues it is unstoppable. These shorts seem to continue with all their success with the evolution of time and technology.

2.1.3.3 Walt Disney Timeline for Feature Films

If there is discuss of Walt Disney's US Box Office films, it's important to mention a lot of films. However, to narrow this wide range slightly and examine the films according to their box office rankings, the top 5 best US Box Office films will be mentioned at 10-year intervals starting from Disney’s first feature film *Snow White and the Seven Dwarfs* (1937) to films of 2010–2020. However, in the list will be only full-length animated films without live-action scenes.

2.1.3.3.1 1937–1949

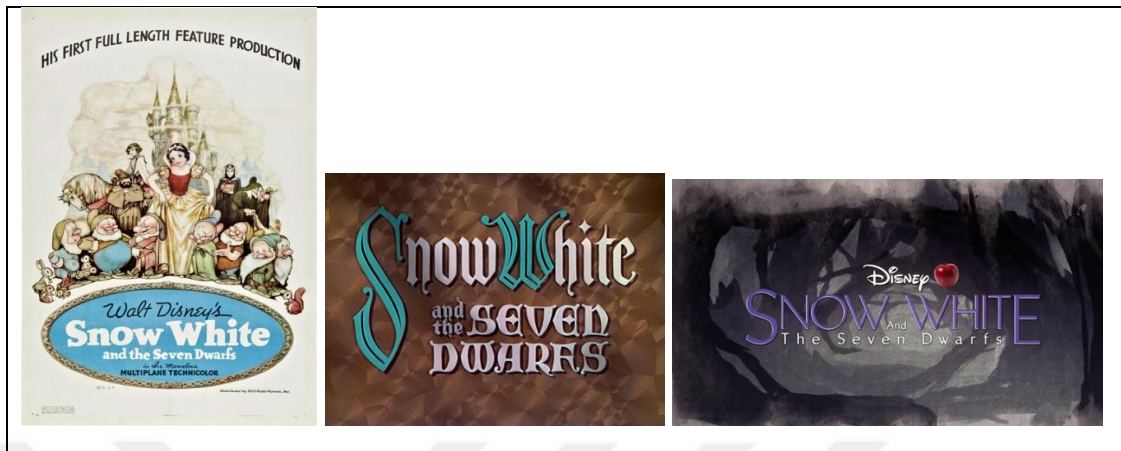
According to the US box-office, the films *Snow White and the Seven Dwarfs* (1937), *Bambi* (1942), *Pinocchio* (1940), *Fantasia* (1940), *Dumbo* (1941), *4th of July Firecrackers* (1943) are the most-watched films between the years 1937 and 1949. Therefore, these films will be examined in the study.

Snow White and the Seven Dwarfs which is among these films were released in 1937 as the first feature film of the Walt Disney Company. The plot summary of the film is that Snow White is both a beautiful and decent princess, and her stepmother, the Queen, is very jealous. Snow white enchants every creature in the kingdom except the queen. When the Magic Mirror proclaims Snow White the most beautiful instead of the queen, Snow White must flee into the forest. Here he meets seven lovely dwarfs - Doc, Sneezy, Grumpy, Happy, Bashful, Sleepy, and Dopey, but the Queen tricks Snow White into a deep sleep with a magical apple, but the only thing that will save her is the magic of the kiss of true love.

The film had a huge effect and broke blockbusters everywhere. The Studio achieved a spectacular 15,000 booking deals in its first few months. The film not only broke the attendance record but also the gross profit record. In newspapers and journals, it was at the very top of the “Top Ten” list of films (Watts 2006, pp. 160–161). The animation technique of the film is cel animation as it is in other films in that period. Also, the film was important for the new techniques such as using multiplane camera and narrative needs at that time.

As it is seen in Figure 2.1, the poster, title sequence, and trailer of the film have various visual elements. In the poster, all the characters of the film are seen in front of a huge castle which also takes place in the film, the title of the film is in the foreground and very clearly. The general atmosphere of the film might be comprehensible from the poster due to the used images. The typography of the film title in the title sequence has not much clue of the film. However, in the trailer, darkness in the background and the apple above the typography gives some clue to the audience about the film.

Figure 2.1: *Snow White and the Seven Dwarfs* (1937)'s Poster, Title Sequence, and Trailer



Source: www.imdb.com, www.disney.com [Access Date: 23 February 2021]

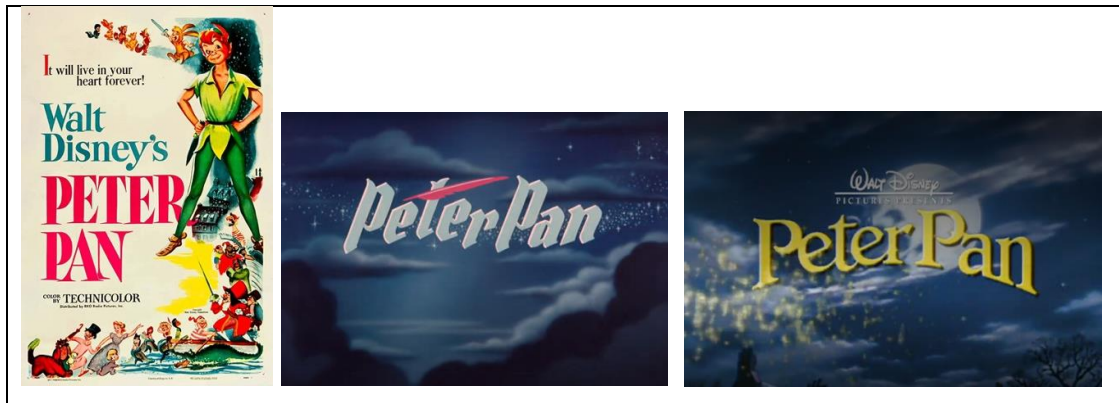
2.1.3.3.2 1950–1959

Lady and the Tramp (1955), *Peter Pan* (1953), *Cinderella* (1950), *Sleeping Beauty* (1959), *Alice in Wonderland* (1951) are the chosen films between the years 1950 and 1959.

From these films, Disney's *Peter Pan* is released in 1953, it is an adaptation of a play about a boy who refuses to grow up. The film starts with Wendy who keeps telling her younger brothers a story about Peter Pan and the pirates. Their family gets fed up with the story and decides that Wendy is now too old to stay with her brothers in the nursery. That night Peter Pan visits the nursery with Tinker Bell and takes Wendy, John, and Michael to Neverland. Captain Hook who tries to defeat and win a battle over Peter Pan is also there in Neverland.

All the main characters of the film are human, or they have human features except the nursemaid dog Nana and Tick-Tock the Crocodile. According to Finch (1975, p. 120), the film's animators have proven themselves to animate the human form.

Figure 2.2: *Peter Pan* (1953)'s Poster, Title Sequence, and Trailer



Source: www.imdb.com, www.disney.com [Access Date: 23 February 2021]

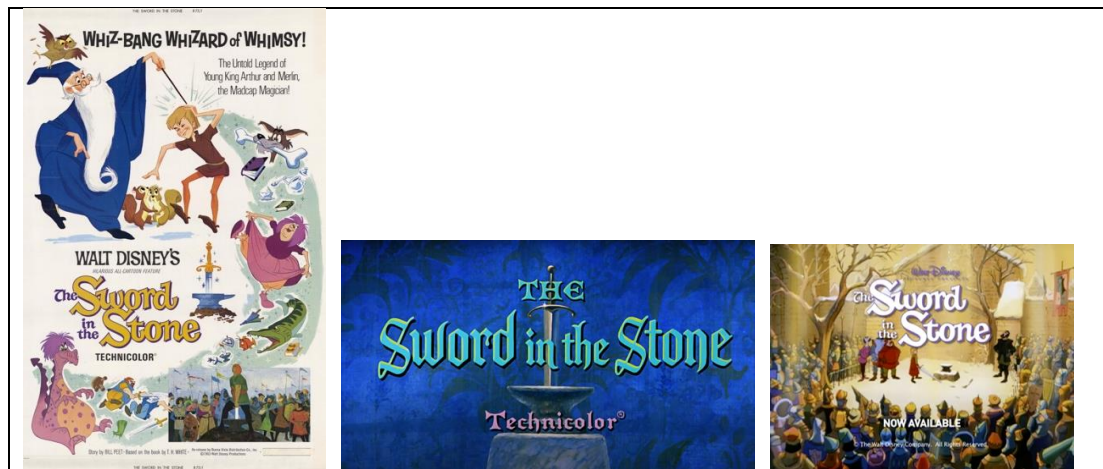
The visual elements used in the poster, title sequence and trailer of the film are seen in Figure 2.2. The title of the film and the main character of the film take up a huge space on the poster. In the background, the other characters of the film take place. The positioning of the characters and the typography in the poster do not go beyond giving an overview of the film. However, the location of the film title in the title sequence and the trailer may refer to the flying ability of the main character, Peter Pan.

2.1.3.3.3 1960–1969

One Hundred and One Dalmatians (1961), *The Jungle Book* (1967), *The Sword in the Stone* (1963), *Donald Duck and His Companions* (1960), *Donald Duck Goes West* (1965) have the highest box office rate between 1960 and 1969.

From these five films, *The Sword in the Stone* is the last film Walt Disney produced, launched in 1963. It is based on T. H. White's book, *The Sword in the Stone* (1939). The film tells a story about a young boy called Arthur aka Ward desires to be a knight's aide. On a haunting trip, Ward meets with a wizard Merlin who teaches Ward many lessons about the power of love, prowess, knowledge, and gentleness. With education, someone can reach anywhere.

Figure 2.3: *The Sword in the Stone* (1963)’s Poster, Title Sequence, and Trailer



Source: www.imdb.com, www.disney.com [Access Date: 23 February 2021]

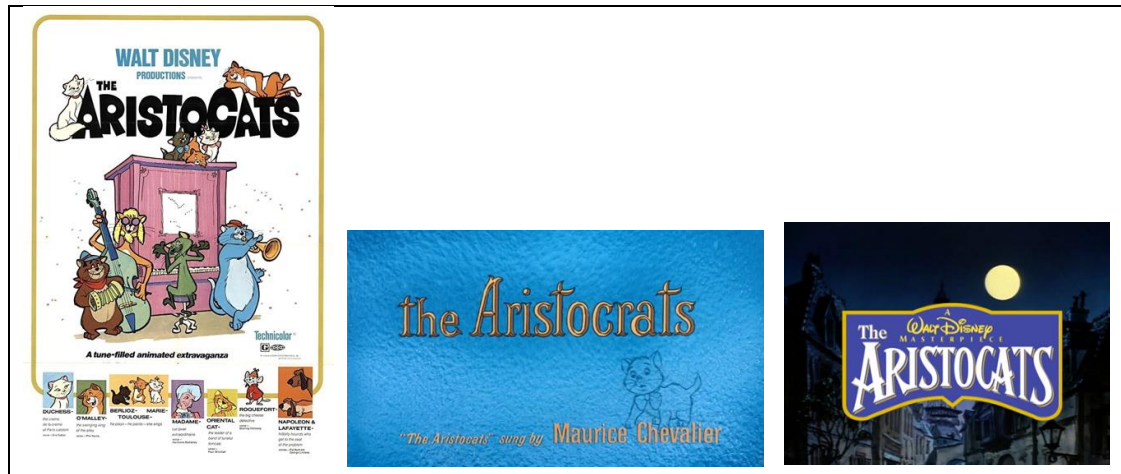
Figure 2.3 shows that the poster and the trailer of the film have the same typography in the film title. In the title sequence, the film title is a blackletter font, and there is a sword behind the title. These features give some clues to the audience about the story of the film which has magical and powerful happenings.

2.1.3.3.4 1970–1979

Between the years 1970 and 1979, the selected films are *The Rescuers* (1977), *The Aristocats* (1970), *Robin Hood* (1973), *All Star Cartoon Revue* (1979), *Academy Awards Shorts Program* (1971).

From the selected films, *The Aristocats* (1970) film summarizes that retired opera artist Adelaide Bonfamille and her cat Duchess with her three kittens who are pianist Berlioz, painter Toulouse and sanctimonious Marie live a happy life in Paris. The housekeeper of the house Edgar Balthazar hears that Adelaide will leave her legacy to the cats and kidnaps them. The cats want to go back to their home, a stray cat Thomas O'Malley, a horse Frou-Frou, and a mouse Roquefort helps them in their way.

Figure 2.4: *The Aristocats* (1970)'s Poster, Title Sequence, and Trailer



Source: www.imdb.com, www.disney.com [Access Date: 23 February 2021]

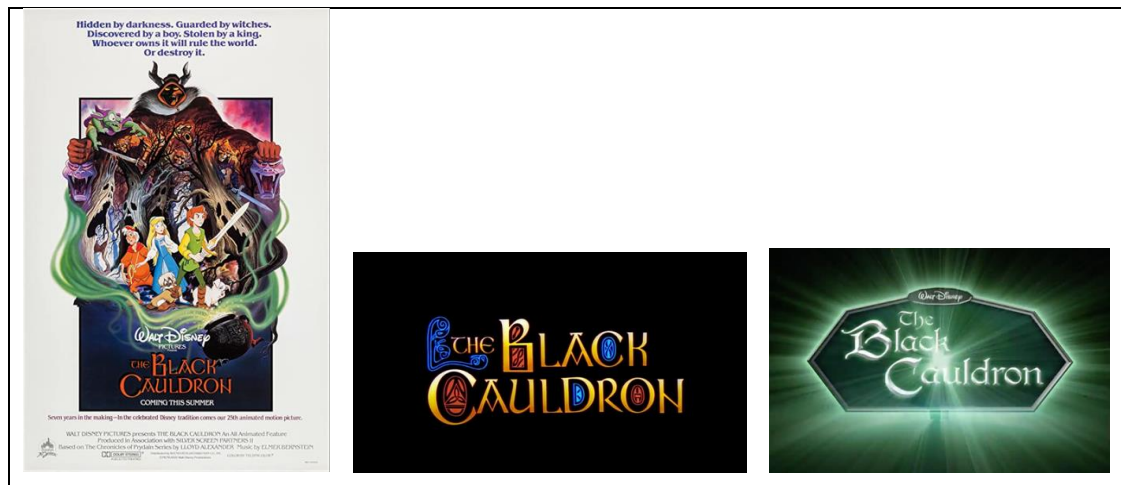
As it is shown in Figure 2.4, the poster of the film with its typography for the film title gives some tricks about the film. Because the display font is in a connection with the characters, and there is something fun with these characters. Consequently, the relationship of the cats and the typography may tell that in the story of the film, these characters might face some obstacles due to their characteristic features. Rather than this entertaining poster, the audience may feel that something serious is going to happen in the film owing to the typography in the title sequence and trailer of the film.

2.1.3.3.5 1980–1989

The Little Mermaid (1989), *Oliver & Company* (1988), *The Fox and the Hound* (1981), *The Great Mouse Detective* (1986), *The Black Cauldron* (1985) are the chosen films between 1980 and 1989.

One of the chosen films *The Black Cauldron* (1985) film is about a teenage boy named Taran who always daydreams about becoming a great warrior. A pig named Hen Wen gets kidnapped by the Horned King who is known as evil. The Horned King wants Hen Wen to Show him to way to the Black Cauldron where he can have a great power to create a big army. Taran and his new friends go on an adventure in which they try to find the Black Cauldron before The Horned King does.

Figure 2.5: *The Black Cauldron* (1985)’s Poster, Title Sequence, and Trailer



Source: www.imdb.com, www.disney.com [Access Date: 23 February 2021]

Figure 2.5 demonstrates that the typography in the poster, title sequence, and trailer may show that there is something magical, evil, and extraordinary things in the film. Also, the evil character has a huge space in the poster which tells that there are obstacles in the film, there are good and evil characters. In general, the visual elements of the items give the atmosphere of the film.

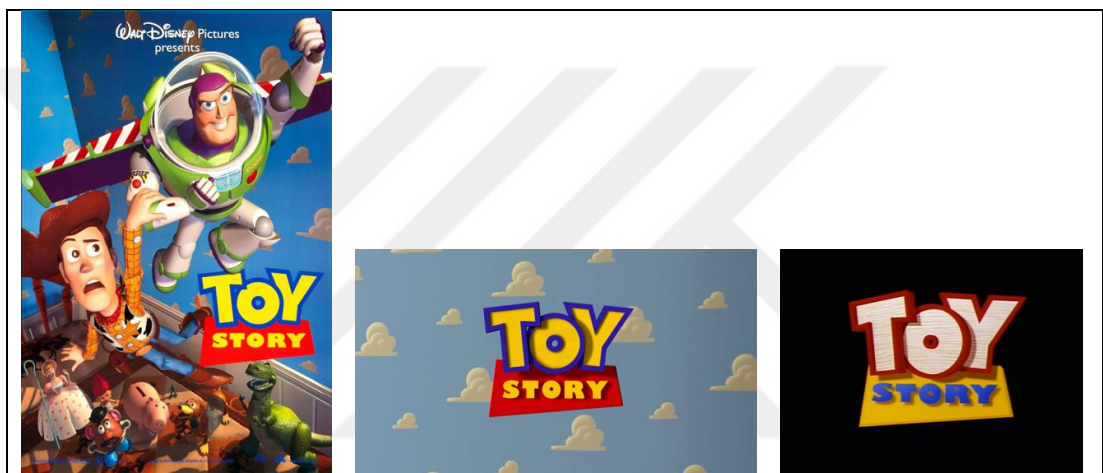
2.1.3.3.6 1990–1999

The films *The Lion King* (1994), *Toy Story 2* (1999), *Beauty and the Beast* (1991), *Aladdin* (1992), and *Toy Story* (1995) have the best US box-office rate in the years between 1990 and 1999.

One of these remarkable films *Toy Story* (1995) has special features and its story is that the character Andy is a little boy who owns many toys, but his favorite toy is Woody. His toys come to life when he is not around. His parents get him a new toy for his birthday named Buzz Lightyear. Woody gets very jealous when he sees that Andy’s new favorite toy is Buzz Lightyear. While Woody tries to get his place back, he and Buzz Lightyear get lost. Woody and Buzz Lightyear need to get back to Andy before they move to another place.

The film was the first entirely computer-animated feature film that is produced by Pixar Animation Studios. In 1991, Pixar and Walt Disney Pictures made an agreement. With this agreement, Pixar would produce three feature-length animated films that Disney would market and distribute. The first one of these three films was *Toy Story*. And, there is a comment for the film is that “If *Snow White and the Seven Dwarfs* brought forth the Golden Age of Animation, *Toy Story* ushered in the Silicon Age.” (Beck 2005, pp. 286–287). The film is one of the most successful films of the company.

Figure 2.6: *Toy Story* (1995)’s Poster, Title Sequence, and Trailer



Source: www.imdb.com, www.disney.com [Access Date: 25 February 2021]

As it is seen in Figure 2.6, vibrant colors used in this film title may refer to the main characters of the film, the toys. Also, the background of the poster and title sequence has soft colors. Therefore, the expectation of the audience who will watch the film may be that the film is entertaining.

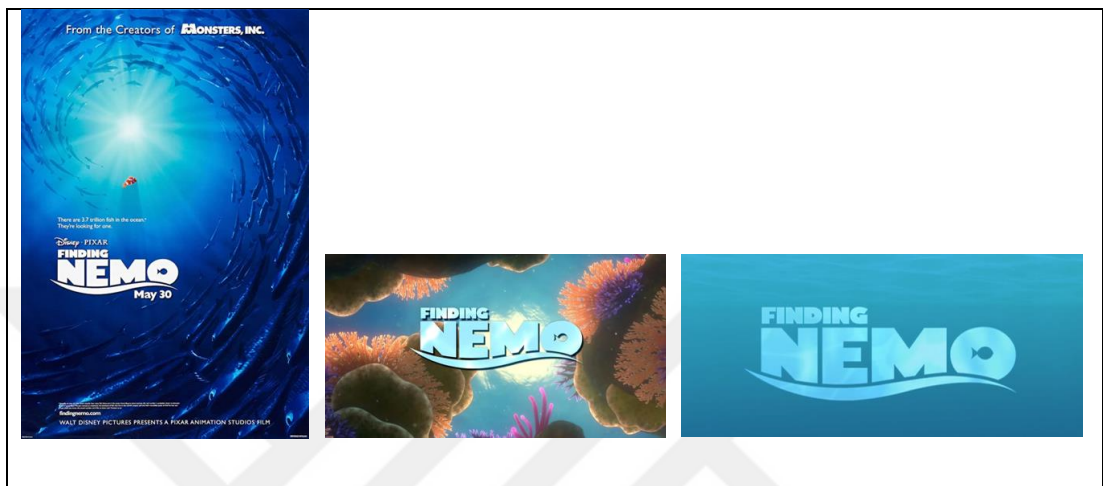
2.1.3.3.7 2000–2009

Finding Nemo (2003), *Up* (2009), *Monsters, Inc.* (2001), *The Incredibles* (2004), *Cars* (2006) are the films that are selected for the years between 2000 and 2009.

Among the selected films the 2003 film *Finding Nemo* is about Marlin is a clownfish who loses his wife and kids during a predator attack. Only Nemo survives from this attack. Marlin is so protective over Nemo and does not let him do dangerous things. When Nemo

is on a school trip, he gets too close to a boat to show his courage he gets taken by a diver. After that Marlin sets out on an adventure where he meets Dory who helps him all the way down.

Figure 2.7: *Finding Nemo* (2003)’s Poster, Title Sequence, and Trailer



Source: www.imdb.com, www.disney.com [Access Date: 25 February 2021]

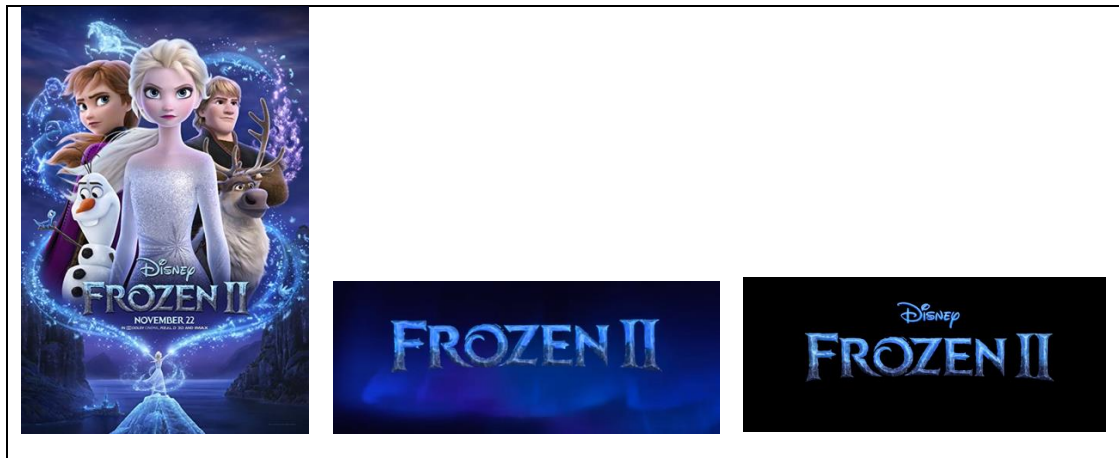
As seen in Figure 2.7, the colors, the tiny fish shape on the center of the letter ‘o’ of the word Nemo, and the shape below the film title which is like a sea wave give the biggest tricks about the film that is a story of a fish. Everything about the film is quite clear in the visual identity items of the film.

2.1.3.3.8 2010–2020

According to US box-office rates, the selected films between the years 2010 and 2020 are *Incredibles 2* (2018), *The Lion King* (2019), *Finding Dory* (2016), *Frozen II* (2019), *Toy Story 4* (2019).

From the selected films, the film *Frozen II* (2019) which is the sequel of *Frozen* (2013) is about Queen Elsa lives happily in her land Arendelle with her sister Anna. She starts to hear a voice and she is the only one who hears this sound. She decides to go and find out what this voice means. Her sister Anna, also Kristoff, and Olaf join Elsa. They need to discover the real story of their family and kingdom. Elsa also needs to discover her magical powers and what is behind them.

Figure 2.8: *Frozen II* (2019)'s Poster, Title Sequence, and Trailer



Source: www.imdb.com, www.disney.com [Access Date: 25 February 2021]

Figure 2.8 indicates that the typography of the film has an ice texture which is used in each of the titles. The main character Elsa has a superpower which she can control ice. The title directly gives this clue about the character. Also, in the poster, the characters are surrounded by a magical ice glow which gives the idea that a magical happening will be seen in the film.

2.2 VISUAL IDENTITY

As a word identity has a similar meaning for different fields and visual identity is one of them. The word comes from the Latin word 'idem' which means the same. In late Latin, 'identitas' means sameness. For instance, in Psychology, the term identity is used to denote the consciousness that each subject has its existence as a unique being that is exclusive of others and objects (Farinha & Raposo 2020, p. 68). The understanding is the same as the visual approach. Every business such as a company, product, and service, has its own identity as visual identity. Thus, they differ from their counterparts and have unique characteristics.

All business creates their visual identity according to the desired style, and it needs to have a visual consistency in it. Otherwise, the integrity and sustainability of the visual identity may not be at the proper level. In that manner, creating a visual language that can serve a product or organization requires an inclusive visual identity. It is necessary to define the components of visual identity, namely typography, colors, and other graphic

elements. At the same time, the visual identity must be both coherent and adjustable to the integration of components in an expandable system that can be adapted to various communication requirements and mediums (Gomez-Palacio & Vit 2009, p. 339). Using the notion of identity starts in the 1920s, later, it is used as a synonym for the brand personality that involves a particular graphic approach, referring to elements that corroborate graphic consistency (Farinha & Raposo 2020, p. 73). Brand personality is directly related to visual identity and consistency in it, and it has been using for around a century. To understand whether there is a visual identity of a business or not, the components of it and the consistency of them should be examined.

2.2.1 Typography

Typography is the most basic element of visual identity, and it is seen in almost every field of life. With Johannes Gutenberg's invention of the metal movable-type printing press, typography enters the life of human beings. The emergence of words as gestures of the body caused early typefaces to be directly patterned in calligraphic forms. Typography history has dual tensions such as manual and machine, organic and geometric, human body and abstract system. All these marked the birth of printed letters more than five centuries ago, and still carry on the energy of typography in the present day (Lupton 2010, p. 13). From the beginning of history, typography has its own rules with various tensions. As Morison stated (1996, p. 3), typography can be described as the art of correctly aligning print material for a certain goal, that is, the art of setting letters, dispersing space, and checking writing in a way that helps readers understand the text. At the beginning of history, it was only related to printed products but, with the development of digital technologies, it begins to connect with any written materials (Jury 2006, p. 8).

Typography should have consistency and a proper system in it. It is a technical topic that, in addition to being creative in terms of an art or craft, requires specific standardization, such as established methodologies and aspects of applications. Regardless of the medium in which typography is used, the main task of typography is to make the language read by the viewers and consequently convey the information (Harkins 2010, pp. 14–15).

There might be several different uses of typography, but the main aim of it giving information to the relevant audience.

Many systems have been created to identify easily the specific properties within typography. Typeface classification has been using for the aim of identification, and different typefaces can be classified by their essential characteristics. A classification is identified by appearance only. To use the most convenient typeface in a design, it is necessary to be aware of an assessment of how typefaces are classified and the differences between their diversities (Ambrose & Harris 2005, p. 35).

Although there are many classification systems proposed by different people and organizations in the field of typography, four of them can be examined due to their different characteristics such as being easier to understand by the viewer and due to their different categorization systems. The French typographer Maximilien Vox's proposed the Vox classification system is one of the most well-known and widely agreed upon classification systems. It was created in 1954 and adopted as the Vox-Atypi classification in 1962 by the Association Internationale Typographique (ATypI). The system consisted of nine groups, each holding a title newly invented by the British Standards Institute as a basic adaptation of the previous the Vox classification in 1967. The categories of the serif typefaces are developed historically according to the basic characteristics of a century, and others are classified according to the visual aspect of the letter. The nine categories are *Humanist (Humanistic)* that come from the typeface Jenson. *Garaldic (Garaldes)* has smoother connections and more balanced proportions and evolved from *Humanist*, for example, Garamond. *Transitional* has features that smaller serifs and heavier thickness variations such as Baskerville, Caledonia. The third one is *Didonic or Didone* that is vertical and stable, with excellent horizontal serifs. The other one is *Slab-Serif (Egyptian)* with geometric features and fat squared serifs. *San-Serif (Lineal)* has no serif and one of the best examples of it, the typeface Helvetica. *Glyphic* is the seventh one that has triangular serifs which are very small, for example, Albertus. The next one is *Script* with calligraphic style. Last is *Graphic (Informal Script)* which is also calligraphic but seems to 'drawn' letters feature (Tracy 2003, pp. 20–21). In addition to these categories, *Black Letters* and *Non-Latin* categories were added to this system later by ATypI, *Black Letters*

for gothic texts that are no longer considered a handbook because they fall in this category, and the other for non-Latin alphabets (Haralambous & Horne 2007, p. 411). The owner of the other classification is Italian type designer Aldo Novarese who made a great contribution to the international visual field by designing over seventy fonts. He developed the Novarese classification system by inspired Maximilien Vox's classification in 1956, and the system was published in his book, in 1964. The categories of classification are created based on serif types, and they were developed according to historical and design standards in 1956. There are ten different groups with distinctive serif features. The categories are *Lapidaries (Incised)*, *Ornamented serifs*, *Medievals (Black letters)*, *Venitians (Humanistic)*, *Bodonians (Didones)*, *Transitionals*, *Egyptians (Mechanistic)*, *Lineals*, *Writings (Script and Manual)*, and *Fantasies* (Minzoni 2020). The category *Lineari* is a sans-serif typeface, *Fantasie* has specific features than others, and the rest of the categories has serif typefaces.

Another typeface classification system is created by Robert Bringhurst who is a Canadian poet, historian, and typographer. According to Bringhurst, typographic history is the study of the relationships between type designs and the rest of human activity (Bringhurst 2004, p. 122). His classification system is based on chronology and calligraphy. Bringhurst's method differs from other category methods, he combines serif and sans-serif font in another group by style and chronology. The method has eight categories called *Renaissance*, *Baroque*, *Neoclassical*, *Romantic*, *Realist*, *Geometric Modernist*, *Lyrical Modernist*, and *Postmodern* (Childers et al. 2013, p. 8).

Also, other new classification systems are both for simple access and online research such as Google Fonts, Adobe Fonts, and MyFonts. These have useful categories, and MyFonts is one of the good resources which has recognizable typeface categories for any viewer. Also, it is very up-to-date, and it is useable for people who want to see the difference between any typeface. The classification has six different categories and those are sans-serif, slab-serif, serif, display, handwritten, and script. All the categories have specific features and are easy to understand for any viewer. In French, the word 'sans' means 'without', and sans-serif is a category that has typefaces without serif. These were some of the first stone-cut models, and their clarity and industrial look made them famous.

Slab-serif typefaces have a style of the early 19th century, and in general, characters are geometric. Its serif consists of square form. The Serif typeface category is one of the most frequently used especially for long texts because it makes reading easy due to the serifs on the letters. Strokes that are at the end of the letters are defined as serif. Another category Display has a few or no certain rules. In general, they are created for headlines to be distinct, and their styles are quite various. Script typefaces obtain from calligraphic types, and they are more flowing than traditional typefaces (Strizver 2006, pp. 42–48).

In the use of typography, some visual effects can occasionally be used to make it more effective for relevant purposes. A type may not be seen as just informative texts, although this is the main purpose, sometimes typographic works may also transform the type into an image, a name, a shape, and function. Audiences may want yet more visual entertainment and a presentation rather than a message (Haley 2012, p. 236). There can be a lot of effects variation for typography in order to convey what is meant to be explained with an effective design more appropriately. Some of these are more preferred and more common such as using contour, highlight, gradient, shadow, distortion, decoration, texture, perspective, and 3D effect. With these add-ons that make the use of the type effective, the design can be more subjective and successful.

2.2.2 Color

Color is an important element of design, especially for visual identity design. In visual perception, the human brain perceives color after recording a shape and before reading the content. Color selection requires a basic comprehension of color theory. In addition, the colors used in visual identity should have consistency, even in different mediums (Wheeler 2017, p. 154). There are several theories about color in history, and the main idea of them is organizing colors in a logical and extensive arrangement. As Edwards (2004, p. 15) stated that color theories begin from the ancient Greeks. They believe colors emerge from the contention between light and dark. According to Aristotle's theory, the linear ordering of colors is designed depending on the pallor or darkness of unmixed hues. In the opinion of Aristotle, the colors were different combinations of white and black, and

he created an array of colors ranging from white to black. The theory is seen as an important step in color science (Crone 2012, p. 248).

Another vital theory is Isaac Newton's light and color theory. He began his work by converting partial daylight into component wavelengths by passing daylight through a glass prism. Each wavelength was bent or broken as it entered a prism. The glass slowed down each wavelength at a slightly different rate, so each of them appeared in a different color without errors, and they were called the spectrum colors; red, orange, yellow, green, blue, indigo, and violet found by Newton. He then used a lens to regenerate the divided beams and create white light. He derived hypotheses about the nature of light and the origins of perceived color from this. In 1704, he proposed his theory under the title *Opticks*. Newton's statement that color is produced solely by light remains a foundation. With these studies, he created a circle that has seven colors, and it was the first known color circle (Holtzschue 2017, pp. 128–130).

Understanding the physics of color requires an understanding of the spectrum. The color wheel, a method for classifying pigment color for artists, evolved from this. The spectrum that transforms into a circle that reflects the natural order of colors is named a color circle or color wheel. There are different color circle examples, and most of them have three primary colors, three secondary colors, and six intermediates which created by combining a primary and a secondary, known as tertiary colors, for a total of 12 main divisions; others have more intermediates, for a total of 24 designated colors. The primary colors are red, blue, yellow, and they cannot be mixed. Secondary colors are combinations of any two primary colors. Opposite colors are directly opposite one another on the color circle (Samara & Safari, 2014, p. 88).

In addition to these colors, there are the additive primary colors, also known as RGB color model contains red, blue, and green that are used in electronic systems such as a screen of mobile phones, computers, and television for image perception, representation, and display. Furthermore, additive secondary colors are cyan, magenta, and yellow. When the three are combined, imperfect black or a flawless grey occurs, and all those are called CMYK color model that is utilized for print and print process. Also, there are colors

known as neutral colors that do not take place on a color circle. These are black, white, gray, also brown, and beige.

Moreover, defining color is related to the light beams that how we perceive. As reported by Samara (2014, p. 88) four basic attributes which are hue, saturation, temperature, and value related to our perception of its fundamental nature as light waves, which define a single color. Differentiation within color identities specified by wavelength occurs by hue. Saturation determines the relative color paleness or brightness. Temperature, as the name suggests, indicates the warmth or coldness of a color. And value is related to the lightness and darkness of the color. Consequently, colors are determined by these four features.

When any product is examined through visual identity design, of course, the consistency of the colors used in the products should also be examined through the properties above. However, in some cases only the color circle of 24, 12, 6 can be used. Color circles with more colors can work for a more detailed examination. Also, basic and secondary colors can adequately measure the general lines in a study. Adding neutral colors to 6 colors circle helps to the examination of products.

2.2.3 Graphic Elements

Graphic elements are the other essential elements of visual identity. They have very formal elements of life, and every medium has any kind of graphic elements. Every person is faced with many graphic elements even in their daily lives. In human life, graphic elements take place in different environments and mediums, and these elements are arranged in a harmonious whole with a certain style.

Graphic elements, in formal, are color, line, shape, pattern, and texture in design. Each of them has an enormous effect on any design. However, the color has a more specific weight compared to the other elements and can be examined separately from the others. So, the other four elements can work separately or in a combination. One of the basic graphic elements, a line is a sign drawn along a surface created through a tool. The line

can be created with any materials such as pencil, paint, computer mouse, three-dimensional object, etc. The first line category is a line form or attribute that corresponds to the way that the line passes from start to finish. The line can be angled, straight, tilting, and so on. Line direction property is another category of line, that includes vertical, horizontal, and diagonal. And the last category is a line's visual quality, for example, a line can be smooth or fractured, constant or changeable, heavy or thin. Another element, the shape is an obvious element, every object or living being has a shape in the world. A shape is defined as an outline of something or a closed-form. The way a form is drawn provides it with a characteristic, for example, a form may be curved or angled, normal or alternating, etc. The third element pattern is represented by any element as a repeated arrangement. The last graphic element, texture has two different categories which are visual and tactile. Visual texture is a texture that the structure of it cannot be felt by touching. There can be anything of visual texture such as lines, geometric shapes, organic shapes drawn by pen, paint, computer, and so on. Tactile textures have more volume with their elements that can be felt by touching (Landa 2001, pp. 14–21).

All formal graphic elements have their special features that create composition in any medium. Different designs can be created through these design elements. Consistent use of these elements is important in a visual identity design. When their usage in different media is examined, the continuity of the elements is one of the factors that determine the presence or absence of visual identity.

2.3 VISUAL IDENTITY ITEMS FOR FILMS

There are different items for promotion and giving information about the relevant film. The most used of these items are poster, title sequence, trailer, and teaser. Although these items are the most widely used products, with the development of technology and therefore the film industry, innovative methods are also used in addition to these items. All the mediums have a special aim with a proper design for the film.

2.3.1 Poster

One of the basic materials of visual communication is a poster that begins with its first form lithographic poster. It has been used for giving information with words and images. Posters have a great impact on expressing and innovating human behavior. Posters originated as a result of mass production in European and North American capitals. Due to Industrial Revolution, the birth of posters has accrued.

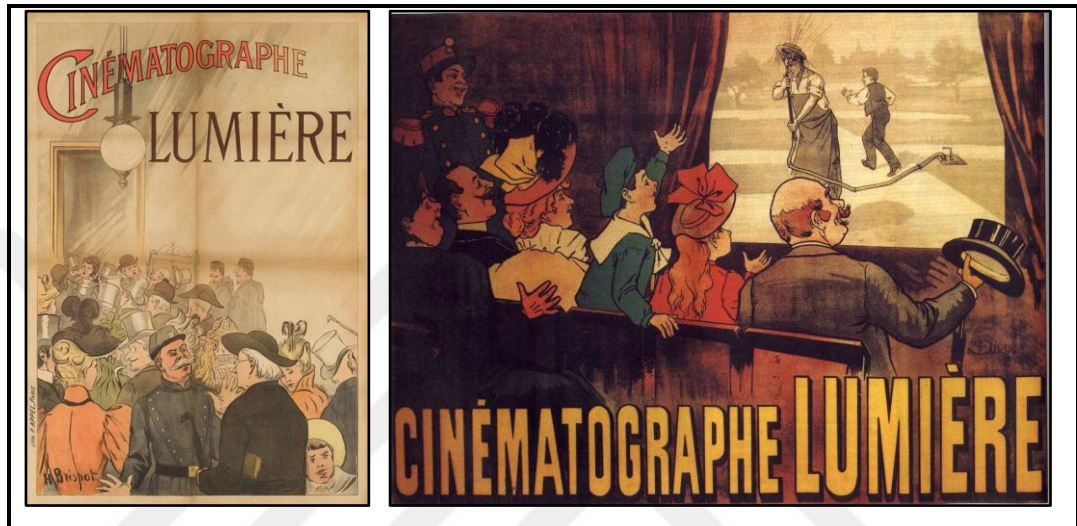
In the late 19th century, posters became known as a communication medium with the widespread use of chromolithography. So, the artist started to produce illustrated posters (Guffey 2015, pp. 7–8). Besides, owing to a new French law about freedom of the press, posters were allowed except in some places such as churches, regions for official notices. This new law was a big step for the development of the poster industry (Meggs et al. 2012, p. 201).

In the 20th century, especially following World War II, graphic artists had the power of self-expression and posters became more popular. In Poland, the United States, Germany, and even Cuba, creating conceptual images has become an important design understanding. Search for relevant and effective images has led artists to conceptual images especially in the period after World War II. Producing posters became its most influential level with the avant-garde movements (Meggs et al. 2012, p. 436). Posters were a huge effective communication medium not only in the 20th century but also posters are still in use both by traditional and digital methods.

A film poster mainly aims to get attention for promoting the film with a visual representation of the film which is vital for the motion picture industry. The poster needs to conform to its target audience, genre, theme, mood, tempo. In general, a film poster has the title of the film, protagonists, names of the famous actors, directors, and release date, etc. It needs to give crucial information about the film to catch the audience in it. There may be different versions of the posters for the local and international markets. As Kerrigan (2013, p. 132) declared, a poster designer should also start by taking into consideration legal requirements and then work around them. A film studio may choose to work on the film poster design with an agency or have an in-house design.

Display areas of film posters are mainly indoor and outdoor such as theaters, billboards, bus stops, etc. Also, they can be seen on the cover packaging of DVD and VHS. For the advertisement, film posters take place in print media. In the 21st century, film posters are seen in digital media too.

Figure 2.9: First Film Posters



Source: www.news.artnet.com, www.campaignlive.co.uk [Access Date: 10 March 2021]

As it is seen in Figure 2.9, the first film posters were designed in two styles to promote a film one of them by French artist Henri Brispot, other by Marcellin Auzolle were displayed at the Grand Café in Paris for Lumiere Brothers' short film consist of the glance of everyday life, *L'Arroseur Arose* in 1895. Brispot's poster was produced for the means of the world's first-ever public film screening. In the poster, the moment of waiting for a group of people to enter the first night is described (Noah 2018). In Auzolle's poster, some people are watching the film on a huge screen.

In the 21st century, a lot of influential film posters continue to be produced. In 2020, there are various types of film posters have been released for different film genres with main posters and alternative posters. According to Kemp (2020), the five films for the best film poster of the 2020 list, are David Fincher's *Mank*, Pablo Larraín *Ema*, Francis Lee's *Ammonite*, Charlie Kaufman's *I'm Thinking of Ending Things*, Pedro Almodóvar's short film *The Human Voice*.

Figure 2.10: David Fincher’s *Mank*’s Poster and Pablo Larrain’s *Ema*’s Poster



Source: www.theplaylist.net [Access Date: 14 March 2021]

As it is seen in Figures 2.10 and 2.11, some different approaches and techniques were used in the film posters. The approach of the film posters may vary depending on the genre, style, and structure of the films and the choices of the studio. Firstly, in the five examples, it is seen that only the poster of *Ema* does not serve prominently the leading role actors. Some films use that approach which is a commercial decision. The poster gives the feeling of the film itself. It has three layers that the one on the rearmost symbolizes the life of the couple stands in the second layer with confusion, and on the nearest title of the film in a serif font and other information in the same color of burning part. All the layers demonstrate the depth of the film with the used color scheme, typography, and position of the characters.

The posters of the four films have the leading character and characters. Fincher’s *Mank* shows both character image and name in the foreground which is another commercial choice. The film takes place in the 1930s and tells of a period when screenwriter Herman J. Mankiewicz was trying to finish the script for *Citizen Kane* (1941). The poster reminds the audience of those times and presents the texture of the film set in the film. Although the black and white style used looks photographic, it also looks hand-drawn, as the posters of the time. Other than the leading role, human images are in the background, actor Gary

Oldman wanted to stand out with both his character in the film and the power of his name. Also, the typographic style used in the title of the film easily distinguishes it from other typographic parts.

Figure 2.11: Frances Lee's *Ammonite*'s Poster, Charlie Kaufman's *I'm Thinking of Ending Things*' Poster, and Pedro Almodovar's *The Human Voice*'s Poster



Source: www.theplaylist.net [Access Date: 14 March 2021]

In the poster of the film *Ammonite*, using the photographic overlay technique, the two cast actresses are presented with the same weight. The purpose of the overlay technique used corresponds exactly to the word 'intersect', which is directly related to the story of the film. The hues in the poster match the hue of the film. Similar to *Mank*, the film title is written in different fonts and sizes in the poster compared to other typographic elements. Using script font gives the feeling of romance. The names of the actors Kate Winslet and Saoirse Ronan are obviously seen due to their size and position.

The poster of *I'm Thinking of Ending Things* in Kemp's list is an alternative poster of the film designed by the visual artist Akiko Stehrenberger. Her poster has the leading character too, but with a different concept. It is a minimalist poster that has as few elements as possible. The typographic part which is used all lower-case for the title and the name of the director, which is a simple approach, does not take a huge part in the composition.

The illustration of the character changes the effect of the photographic version of it, Stehrenberger offers a more organic touch with her style.

Finally, Pedro Almodovar's short film *The Human Voice* poster stands out with its typographic structure and its leading character, Tilda Swinton. The color scheme is not much different than his other films but creating the names which are director, film, and actor name by using mechanic tools are different access. The story of the film is about the mechanics of a breakup, of course, the main character deals with it. The character directly looks at the audience which gives the effect that the poster is talking to the audience. To summarize, there are several approaches to film posters. All of them meet a different purpose and understanding. Some of them use leading character/s, director names, etc. for promotion, some of them use radical and distinctive touches. As a result, the diversity of choices and techniques creates a variety for film posters.

Furthermore, many animated film posters are produced from the past to the present. While the animated films produced have developed over the years, the posters produced for these films also continue to develop. According to Strauss (2021), the three examples of animated film posters from the best animated film posters list, are *Toy Story 3* (2010), *The Nightmare Before Christmas* (1993), and *Coraline* (2009).

As with live-action film posters, many different design concepts are applied in animated film posters. As it is seen in the Figure 2.12, in *Toy Story 3* (2010) poster, there is no full title of the film. All the characters in the film create a texture in the poster background, and the title of the film takes place as '3' at the center of the poster. The film characters and the figure of the film title are presented nested instead of being positioned separately from each other. The figure '3' refers to the full name of the film *Toy Story 3*. Since the visual characteristics used in the posters of the previous films of the film series and the features of this figure form a unity, the full name of the film can be guessed by the audience.

Figure 2.12: *Toy Story 3* (2010), *The Nightmare Before Christmas* (1993), and *Coraline* (2009)'s Posters



Source: www.ranker.com [Access Date: 13 April 2021]

The Nightmare Before Christmas (1993)'s poster has a different design approach than *Toy Story 3*'s poster. The poster has different layers which are the moon, the main character, the title of the film, and the pumpkin figures. Figure 2.12 shows that while the title of the film stands in the right part of the poster and is close to the viewer, the background has the main character and figures from the film. The moon form at the rear of the poster brings the character to the fore even if the character is small and located in the back. The large positioning of the pumpkin figures on the front part of the poster adds depth to the poster. Also, the poster has a dark atmosphere as it is in the film itself.

Similar to *The Nightmare Before Christmas* (1993)'s poster, *Coraline* (2009)'s poster has three layers which are the title of the film, the main character, and the wall with the slogan. As it is seen in Figure 2.12, the typography of the film title has some figures from the film such as a button, a cat, and a light which gives some clues to the audience. The part with the main character on the back and top of the film title looks like a scene from the film. The slogan at the rearmost of the poster directly conveys the atmosphere of the film to the audience in terms of its typographic features and meaning.

As a result, different design approaches are used in animated film posters as in live-action film posters. The diversity in live-action film posters is also observed in animated film posters.

2.3.2 Title Sequence

Title sequences are mainly used for television and cinema. In television, it is created for the opening of programs such as news, series, cartoons, talk shows, etc. In films, it is seen at the beginning or end of the film. A title sequence whether it is on television or film needs to attract an audience.

Images, where credit sequences are presented on title cards containing text, are the beginning of film titles the origins of them go back to the silent film era. At first, in the film, the title and the names of the persons involved such as director, producer, musician, actors, etc. were presented, usually in hand-drawn white letters on black. Sometimes there was an outline around the typographic part. The title card part was made by taking the picture of the title cards and after adding to the relevant films. The title would match the film genre, it set the tone of the film. It was also used for the dialogues and explanation of scenes (Krasner 2008, p. 21).

Around the 1900s, pioneers of motion pictures began to work. As Bellantoni mentioned (2011), the pioneer of the cinema George Melies made experimental works with letterforms for advertising films, which can be accepted as examples of motion pictures that form the basis of the title sequence. Title cards in D. W. Griffith's films *The Birth of a Nation* (1915) and *Intolerance* (1916) were conceived as an art form through their expression and structure. Also, Griffith added his name to each title card as his signature.

In the 1920s and 1930s, title sequence started to develop through synchronized sound motion pictures and color motion pictures. The artists Marcel Duchamp, Man Ray, and cinematographer Marc Allegret's *Anemic Cinema* (1926) and Charlie Chaplin's *City Lights* (1931) were impressive title sequences examples of the period. Then, in George

Cukor's film *Women* in 1939, title cards appear more exhaustive (Braha & Byrne 2011, pp. 46–47).

With the application of sound, film titles began to turn into an art form, especially in the 1950s, 1960s, and the following years. As Krasner (2008, p. 21) mentioned, by virtue of American graphic designer pioneer Saul Bass, credit sequences of auteur director's films attracted the attention of the audience during the 1950s. His creative works constituted a new approach that title sequences became like a mini-film inside of the film. Some examples of his works for the films are his first work in *Carmen Jones* (1954), *The Man with the Golden Arm* (1955), *Around the World in Eighty Days* (1956), *Anatomy of a Murder* (1959).

Figure 2.13: Otto Preminger's film *The Man with the Golden Arm*'s Title Sequence



Source: www.artofthetitle.com [Access Date: 22 April 2021]

In Otto Preminger's film, *The Man with the Golden Arm* (1955), as it is seen in Figure 2.13, Bass uses thick lines with the typography in black and white colors that moves inside of the screen and creates a composition. The lines get complicated and then create an arm and hand at the end of the sequence. The music of the title sequence is in a harmony with the motions and the theme of the film. The coming and going of the images can be seen as a symbol of the protagonist's transformation due to his addiction.

In 1963, Friz Freleng created an opening title animation for the film *The Pink Panther* directed by Blake Edward. As it is seen in Figure 2.14, the title sequence has the characters and obstacles between the characters. The title sequence continued to appear in some sequels and its television series. His work became a pop culture icon.

Figure 2.14: Blake Edward’s film *The Pink Panther’s* Title Sequence



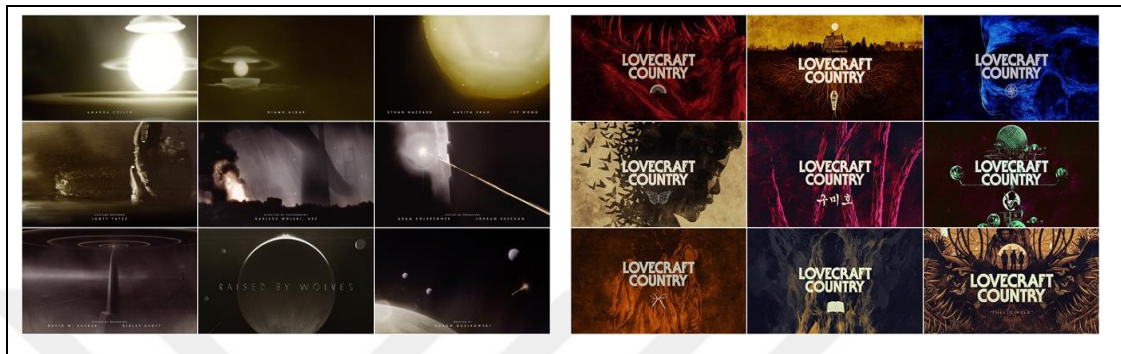
Source: www.artofthetitle.com [Access Date: 22 April 2021]

After the 1970s, title sequences started to be affected by the computer-assisted intervention. For instance, in 1978, a computer system was used for the title sequence of *Superman*. With releasing of Adobe After Effects program, it has become easier for designers to carry out their works. They were able to make all the steps for the title sequences such as design, motion, composite, etc. on a computer (Braha & Byrne 2011, p. 56). Due to the innovations in technology, creating title sequences has become easier and more diverse. The film *Se7en* (1995) has another crucial main title sequence created by Kyle Cooper that is one of the best examples of the title sequences. It consists of close-up images with drawing directly onto film, a technique used in early film animation, is applied to the images. It is impossible to apply the title sequence to any other film, and this is the main reason for its success (Torun 2014, p. 56).

There are a lot of good examples of the title sequence in 2020. According to Landekic’s survey (2020), the top five of the best that is a list The Best Title Sequences of 2020 are

television series *Raised by Wolves*, *Lovecraft Country*, *The Good Lord Bird*, an online festival *Playgrounds Festival 2020*, and a film *Feels Good Man*.

Figure 2.15: Steve Small's Series *Raised by Wolves*' and Misha Green's Series *Lovecraft Country*'s Title Sequence



Source: www.artofthetitle.com [Access Date: 26 April 2021]

Figure 2.16: An Online Festival *Playgrounds Festival 2020*'s, and Arthur Jones' film *Feels Good Man*'s Title Sequence



Source: www.artofthetitle.com [Access Date: 26 April 2021]

Figure 2.17: Ethan Hawke's TV Series *The Good Lord Bird's* Title Sequence



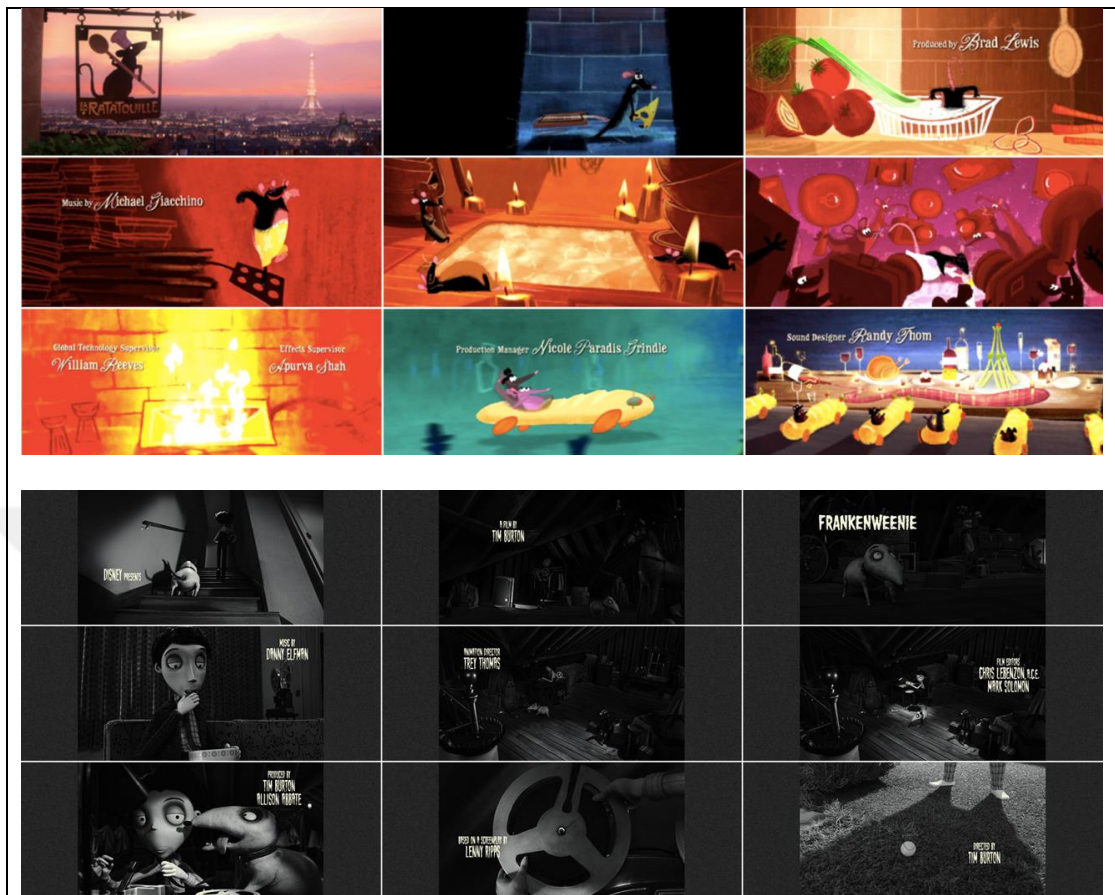
Source: www.artofthetitle.com [Access Date: 26 April 2021]

Figures 2.15, 2.16, and 2.17 show the technique and the approach, which is used in each of them are different, they change according to the purpose. Creative and new ideas in the title sequences make them work well. Using the color, sound, typography techniques fit with the genre, atmosphere, mise-en-scène, etc. of the productions. The first one, the title sequence of *Raised by Wolves* carries the features of its genre science fiction, fantasy, and drama. The story is in the 22nd century, as it is seen in the title sequence the atmosphere is dark and the music is uncanny like the series itself. Used techniques are a mix of varied techniques that are rotoscope, 3D, and hand-drawn artwork. The font used is sans-serif and does not take up much space in the whole screen, the images are highlighted. Other TV series' title does not have all credits of it. Each one is special in the relevant episode. The name of the series and a short definition of the episode. In the background of those, there are relevant illustrations whose styles do not change much. The music of the title is again uncanny and has tension. A combination of illustration, typography, and music gives information about the series genre that is horror and fantasy. *Playgrounds Festival 2020* is not a film or a series, it is a festival arranged online. Participants of the festival create a sequence with the stop-motion technique. They show colorful papers and shapes on them and kinetic typography through their webcams. As Landekic (2020) stated, 962 printed pages, 3848 edges cut, and eight ink cartridges were used for the animation of the sequence. *Feels Good Man* is a documentary about the frog Pepe, the independent comic book character of the artist Matt Furie, unknowingly became a hate symbol. In the film, live-action and animation are used together. The film is not a

super fun film, it demonstrates the terrible state of the world. As it is in the film the title sequence is a combination of live-action images, animation as techniques. Also, there is TV news in the sequence that gives an idea about the film itself. Although it is a colorful and active title, with the news and the sound it gives a feeling that is not a comedy film, so the atmosphere of the film is demonstrated in its title sequence. Animation technique by the studio King and Country is used in the title sequence of the black humor TV mini-series *The Good Lord Bird*. Drama, history, and war are the genres of the series that are seen in the title sequence. The color scale is not dark, it has basic colors but the use of them gives the feeling of darkness. The series sets in the 1850s and tells about the anti-slavery struggle in America. Woodcut style is used in the sequence which reminds the audience of the epoch of the series. In the sequence, there are transformations of the elements of the characters, so these are related to the series itself. The music is not depressed or sad music, because even though there are tragic events in the series, also there are comedy elements. To conclude, the technique, music, visual style used in title sequences always reveal the product and its purpose. It cannot be in a very different place with the product.

Different animation techniques are used in the title sequence designs of live-action films. In addition, the title sequence produced for animated films is as important as live-action films. Various visual approaches are applied within the animated films themselves. There are successful title sequences designed for animated films such as *Ratatouille* (2007) and *Frankenweenie* (2012).

Figure 2.18: *Ratatouille* (2007) and *Frankenweenie* (2012)’s Title Sequence



Source: www.artofthetitle.com, www.annayas.com [Access Date: 07 May 2021]

The production techniques of *Ratatouille* (2007) and *Frankenweenie* (2012) are different. *Ratatouille* is a computer-animated film while *Frankenweenie* is a stop-motion film. As it is seen in Figure 2.18, contrary to the technique used in the film itself, it may have been desired to capture an Old School atmosphere by using the hand-drawn animation technique in *Ratatouille*'s title sequence. The entertaining story of the film is conveyed to the audience using vibrant colors in the title sequence. In addition, the fun theme to be emphasized has been reinforced with the use of typography and music. When *Frankenweenie*'s title sequence is examined, the use of black and white color and stop-motion techniques are observed, as in the film itself, as seen in Figure 2.18. Although the theme of entertainment is under consideration in this film, the film also has a gloomy structure. This atmosphere is also transferred to the viewer in the title sequence by the colors, typography, and music.

Consequently, as in live-action films, title sequences of animated films are also produced for the purpose of the film and the theme it wants to convey. Each film has different features in itself, and these features are reinforced with film specific title sequence designs and presented to the audience.

2.3.3 Trailer and Teaser

Trailer and teaser are advertisement promotion products for getting attention from a target audience of a feature film to watch the film, and they have the same purpose as film posters. Inside of the definitions, teaser and trailer have the same aim and method but with one difference that a teaser comes from the word 'tease', and it is a shorter version of a trailer, it must tease the audience in a short time. However, a huge difference between the poster and trailer and teaser is that one of them has still images and the other one has the use of the powerful effect of motion and sound. Thus, the trailer and teaser give the audience a more advanced idea of the film being presented (Kerrigan, 2013, p. 141).

There are common features and types of transformations between trailers from all eras. Trailers have several general features. A trailer usually contains titles related to the film or provides information about the film with a voice-over with an effective sound. Important scenes selected from the film are used. If there is an important actor or cast in the film, it is presented to the audience. Trailers offer the audience a kind of introduction or a kind of ending. A film trailer can often be defined as a short film text that is created to support the cinematic presentation of a film, showing scenes from a particular feature film in a way that reveals the perfection of the film. A trailer offers cinematic texts directly, with both engaging and persuasive features. A trailer communicates with the audience directly, it says; come and see it, feel the tension, join, etc. An actor in the film talks looking directly at the audience on occasion. Trailers aim to create the desire of the audience to be there or, on the contrary, the desire of the audience to experience the horror and tension of the films (Kernan 2004, pp. 1–9).

At the beginning of the 1910s, trailers started to become part of the industry. They were the most effective product of selling in the 1920s and 1930s. In the years, due to the technology of optical printing and editing, the use of trailers for the promotion of films increased. Also, the promotion of the new technologies in cinema, for instance, using color, sound synchronization, was presented to the audience by way of trailers (Johnston, 2009, pp. 3–18). Use of trailers has been used since their inception, both their promotional product and to inform people about innovations. Nowadays, a trailer and teaser of a film are released in theaters, on televisions, online websites, social media, etc. However, this situation used to be different. People only could watch a trailer in the theaters. The situation has been changing gradually, with the TV and DVD technology and other innovations.

In the history of the trailer and teaser, there are a lot of good examples. According to Morgan (2016), the trailers and teasers of some films have had remarkable effects in the industry through the years, such as *The Sea Hawk* (1940), *The Exorcist* (1973), *The Shining* (1980), *Eternal Sunshine of the Spotless Mind* (2004), and *The Girl with the Dragon Tattoo* (2011).

Figure 2.19: Michael Curtiz’s Film *The Sea Hawk*’s and William Friedkin’s Film *The Exorcist*’s Trailer



Source: www.cbsnews.com [Access Date: 08 May 2021]

Firstly, Michael Curtiz’s *The Sea Hawk*, one of the early studio system trailers. It is claimed that the trailer contains the ‘most’ of the films that have been seen so far. Some of the most exciting and striking places in the film are shown with fascinating music.

Typography usage and transitions are quite interesting. In the beginning scene, a sail sails and contains handwritten information on the sail. However, this usage is not used in the later scenes. There are transitions where inorganic geometric shapes are used. Also, the dissolve effect is used frequently for transitions. As shown in Figure 2.19, a lot of methods are used in the trailer to affect the audience and to bring them to the theater in the period.

The Exorcist directed by William Friedkin starts with a scene from the film and a voice-over. Then, as it is shown in Figure 2.19, the images especially the image of the leading character who is possessed by the devil turn black and white, and all black with a rhythm and Composer Lalo Schifrin's music. Regressive and disturbing music is used to support the effect of the image. Using the black and white approach in high contrast is impressive. There is not much written information about the film in the trailer, only the beginning, and ending of it.

Figure 2.20: Stanley Kubrick's film *The Shining*'s and Michel Gondry's film *Eternal Sunshine of the Spotless Mind*'s Trailer

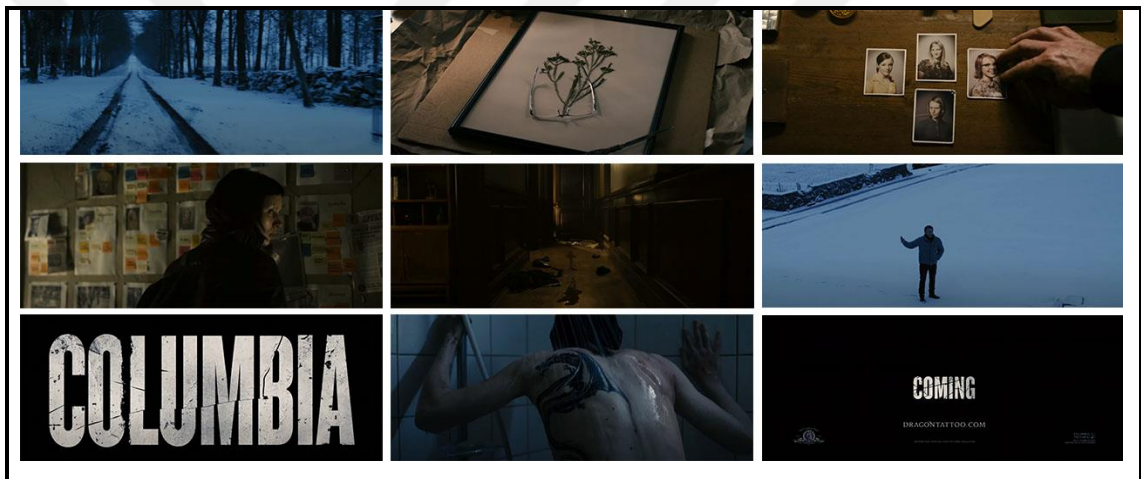


Source: www.cbsnews.com [Access Date: 08 May 2021]

Another film *The Shining* begins with the film name and the director's name Stanley Kubrick and a scene from the film that will be in the whole trailer. In the same scene, as shown in Figure 2.20, other credits flow from the screen. When the flowing of the credits is finished, the stunning scene of the film makes its rise. The faded color scene turns red and comes alive with the color of blood filling the entire space and screen. Even a single scene of the film is enough to make viewers curious and excited to watch the film.

The trailer of Michel Gondry’s film *Eternal Sunshine of the Spotless Mind* is a little bit out of the ordinary. Figure 2.20 shows that it starts with an advertisement about that there is a method of erasing the memories of a broken heart and that this method is trying to be sold. After the advertisement, the protagonist Jim Carrey takes the method, and the dynamic part of the trailer starts. The names of the key actors of the film begin to appear on a sky background, along with the intervening film's scenes. When the credits are done, it continues to show some amusing scenes with bouncy music. The trailer presents the film like a romantic comedy, although the film also covers the genres of drama and sci-fi.

Figure 2.21: David Fincher’s film *The Girl with the Dragon Tattoo*’s Trailer



Source: www.cbsnews.com [Access Date: 08 May 2021]

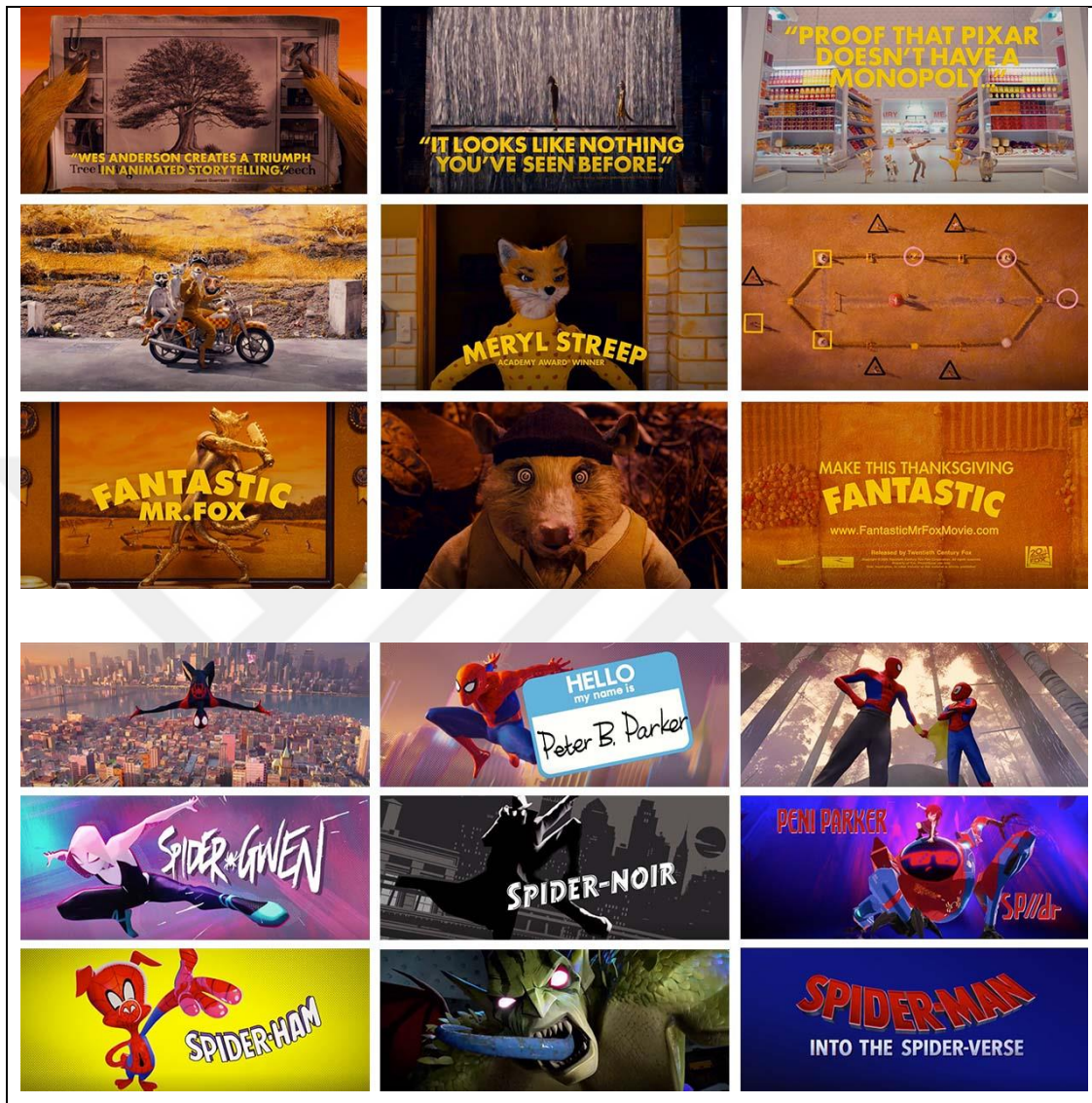
The teaser of David Fincher’s *The Girl with the Dragon Tattoo* has rhythmic editing with scenes from the film and cover of the song “Immigrant Song” by Led Zeppelin. With short shots, shown in Figure 2.21, some credit information of the film and slogan of the teaser is seen word by word on the whole screen with damaged typography in harmony with the music. The slogan of the teaser is "The feel bad movie of Christmas" which directly gives the audience the feeling it wants to give.

To conclude, the use of the trailer and teaser is a powerful film product, it began with a short trailer for the musical *The Pleasure Seekers*, which was shown in an American film theater. Especially after its spread in the 1920s, it continues to be published as one of the most effective products of film promotional products. Along with technology, it seems to

offer innovative experiences to the audience with innovations and developments in the film industry.

Furthermore, trailer and teaser impact are of great importance in animated films. These elements, which are important for the promotion of the film, are used in different ways from the history of animation to the present day. *Fantastic Mr. Fox* (2009) and *Spider-Man: Into the Spider-Verse* (2018) might be good examples through their trailers. *Fantastic Mr. Fox* is a stop-motion film, and its trailer consists of some scenes from the film as seen in Figure 2.22. The trailer gives some information about the films by using voiceover and typography. The color scheme of the trailer matches with the color scheme of the film. The music used in the trailer changes according to the atmosphere of the scenes. *Spider-Man: Into the Spider-Verse*'s trailer gives information about the characters of the film. Figure 2.22 indicates that each character is shown with their name in special typography which is proper for the character design. Due to the different character designs, there are various visual languages in the trailer. Also, the music used reflects the feature of the film being both fun and exciting.

Figure 2.22: *Fantastic Mr. Fox* (2009) and *Spider-Man: Into the Spider-Verse* (2018)’s Trailer



Source: www.imdb.com [Access Date: 21 May 2021]

As a result, trailers and teasers are produced, which are specific to the film and meet the requirements, with different approaches and design concepts. Whether it is live-action films or animated films, the impact of the trailer and teaser on the films is an undeniable fact, especially in terms of promotion.

2.3.4 Other Promotion Products for Films

Posters, trailers, and teasers are the main products used for the promotion of films. In addition to these promotion products, innovative products have also started to be used.

Film companies use new advertising methods to interact or increase interaction with the target audience. There is a lot of products for promoting a film such as a website, social media, game, viral products, merchandise of a film, etc.

Especially, websites, social media, games, and viral products have emerged with the development of mobile communication technologies, and these made a great contribution to the advertising industry for many kinds of product and film promotion. A website of a film is created before the film is released same as the main promotion products. It creates curiosity about the film and tries to attract a potential audience with a variety of content. The general structure of the website consists of the film promotion products, further information about the film, news, stores for the merchandise of the film. However, there might be a different kind of structure for websites that also includes viral products. As an example, the film *Blair Witch Project* (1999) directed by Daniel Myrick and Eduardo Sánchez has used a different approach for its promotion. As Hedash (2019) stated, it presented as a documentary three filmmakers traveled to Burkittsville, Maryland to investigate the legend of the Blair Witch, a ghost that haunted the area after being exiled for witchcraft. With the disappearance of the filmmakers, the audience was made to believe that documentary filmmakers were killed by the witch while filming their documentary, owing to the supposedly rescued footage. Due to its website, viral videos, even flyers about the missing people had made a huge impression on the audience. With time, the truth about Project Blair Witch came to light, but this did not stop the success of the film. The film became one of the most successful independent films thanks to its unconventional promotional technique. After the success, Blair Witch created a complete franchise with its sequels, books, comics, and a video game. To conclude, using new promotion methods one by one or together are very useful methods for the advertisement of the film.

Social media platforms for a specific film have the same aim that promotes the film. For instance, actors share a photograph of themselves in the set of a film via social media. They give information about the process of the film and a lot of fans of the actors, or the film pay huge attention. This is just an example there might be a lot of content for a social media platform of a film. It is also important because owing to the internet and especially

social media, it does not seem impossible to reach film actors by the audience as it used to be. Therefore, they keep following the promotion of the film because they do not think it is a promotion, and it becomes a part of the entertainment.

The use of digital games for the promotion of products increases with the development of technology and the film industry also benefits from this tool of marketing. Advertisements made within computer games are divided into two as advergame and in-game advertisement. The game is designed specifically for advertisements, brands, and products, containing themes related to them, and aims to allow users to play and share the game more. In advergames, the logos, slogans of the brand and products, and all elements related to the brand are placed in the game. In-game advertising applications are like product placement applications on TV (Saçar 2012, p. 110). There are a lot of games created after films in the advergame category with the success of the film which enhances the interaction between the film. As Meer (2015) stated that there are games based on films such as Aliens versus Predator Classic 2000 from the film *Alien* (1979), Star Wars: TIE Fighter from the film sequel *Star Wars*, The Thing is from the film *The Thing* (1982), Blade Runner from the film *Blade Runner* (1982), and Jurassic Park: Operation Genesis from the film sequel *Jurassic Park*. Also, The Walt Disney Company uses the advergame technique for its films and film characters. The company has started to use it since 1982 through the games with home consoles and still in online use too with a great number of games.

As a result, it is an undeniable fact that using new promotion methods works very well in the film industry. Through the years, promoting method of a film is changing, and it seems that the change will continue with communication technologies.

3. METHOD

In the study, a comparison is made using visual materials. For the research to be effective, the Walt Disney Company was chosen because it is a company that has been continuing with the same developments for a long time. Starting from *Snow White and the Seven Dwarfs* (1937), the first of the Walt Disney Company's feature films, the top five films in the US box office every ten years are discussed. In this way, a method of narrowing the scale of films is made through films that reach the most audience by the selection made from these films has been deemed appropriate for the purpose of the research. In this study, research was conducted on digital resources; in addition to the data transferred to the digital environment and shared, the Walt Disney Company was contacted, and the missing data were completed. The use of visual identity items in films was considered as the subject of examination. A comparative review is made on these items.

Certain elements have been selected in order to examine the use of visual identity in the items of the Walt Disney animated films focused on in this study within a common language. The method of the study is content analysis. Possible visual identity elements of a film can be carried by the main materials of the film which are posters, title sequences, trailers, and teasers. These are traditional visual approaches and promotional elements that have been accepted by the industry and by the audience and have been used for many years. Typography, color, and visual elements, which are the basic elements of visual identity, were examined on these items. Because, the development of a visual language that can serve as an identification that includes the product or company involves the specification and inclusion of colors, typefaces, and other graphical elements in an expandable structure compatible with the communication needs and media, but adaptable to various media (Gomez-Palacio & Vit 2009, p. 339). The examination of these elements was made over the film titles which are the basic elements of visual identity.

Basic elements of visual identity are also reduced to basic categories within themselves. For typographic analysis, the Myfonts classification system is used as the typeface classification system. There is a lot of systems such as Adobe, Google, and other pioneers.

The purpose of choosing this system is that it is both more up-to-date and has categories that have general categories and can be differentiated in detail without requiring an expert eye. It has six different groups which are Sans Serif, Slab Serif, Serif, Display, Handwritten, and Script. In addition to these 6 categories, the Blackletter category, which is also included in Maximilien Vox's *he The Vox ATYPI*, and *FontFont* and *Paratype* classification systems is also used. To distinguish more clearly and decide common items in typography, the effects applied to typography are also addressed. The effects that are examined are contour, highlight, gradient, shadow, distortion, decoration, texture, perspective, and 3D effect.

In the analysis of the color of the items, color categorization is chosen according to a perceptive understanding of color. Therefore, the categorization has primary and secondary colors from the traditional color circle, and neutral colors to get truer results. The primary colors include yellow, blue, and red. Secondary colors are green, purple, and orange. Neutral colors usually do not appear on the color wheel, they are black, white, gray, brown, and beige. Limiting the colors to these 11 colors is important for the clarity of the assessment.

Graphic elements examined in the study are line, shape, pattern, and texture. According to Landa (2001, p. 14), line, shape, texture, value, color, and format are the basic graphic elements. From these, value and format are intertwined with the concepts studied, so they are not dealt with separately. Also, color has more effect on the visual identity design, and it has been studied in more detail.

Also, in this study, if there are more than three classifications of the typefaces, effects that are applied to the typeface, color, and graphic elements, the term 'mixed' is used. Because examining more than three different features might be complicated for creating a clear analysis. So, for one, two, and three differences are specified and analyzed throughout the study.

The elements above are analyzed according to the film title and its foreground and background. A title is an important element that reflects the visual identity. Some film

titles can even turn into iconic logos. In this context, the title of the film and the foreground and background used in the poster is examined in the film posters. Both the title of the film and the foreground and background of the frame in which the title is located is examined in the title sequences, trailers, and teasers.



4. DATA

Various data is received from the above-mentioned elements. To elucidate the typeface; the names of the films are examined on the film posters. However, in color and graphic analysis, both the title and foreground and background of the title are also analyzed.

The typeface classification in the posters, title sequences, trailers, and teasers of the films is examined according to the MyFonts classification system. The data found in poster title reviews are as follows; from 1937 to 2019, the most used category is Display typefaces that are used in 16 posters. The second most used class is the Sans Serif typeface. The Sans Serif typeface was used on 12 films in this date range of Walt Disney Company's feature films. The next classes are Serif typefaces with 6 times use, Slab Serifs with 3, and Script typefaces with 2. The other classification is Blackletter is not used in them, as shown in APPENDIX 1.

Several effects have been added to the poster film titles to increase the impact in typography, in 41 feature films from 1937 to 2020. APPENDIX 1 demonstrates the most used of these effects is the Shadow effect, which was used in the titles of 16 feature films. In addition to this effect, it appears that the Contour effect is also included in the titles of 12 of the films examined. The solid use of typography is seen in 6 films in total. In other films, 5 times Distortion, 4 times 3D, 2 times Decoration, 2 times Texture, 1-time Perspective, and Highlight effects were used.

The other mediums which are title sequence, trailer, and teaser have also the film title in most of them. The use of a typeface in film titles in title sequences is similar to the use of a typeface in film posters. Not all the classifications match in both mediums but most of them are close to each other. 15 Display, 11 Sans Serif, 4 times Serif and Script, 2 Blackletter, and only 1 Slab Serif characters are used. The use of typography differs when looking at the trailers and teasers of the films, shown in APPENDIX 1. 12 Sans Serif, 9 Serif, 5 Display, and 4 Script characters are used in them. Mixing of the effects is more seen in these mediums of the films, especially in film trailers and teasers.

For color analysis, not only the color of the titles is examined, but also the foreground and background of each film title. APPENDIX 2 shows that titles in posters come in many different colors and combinations of colors. White, yellow, and red are predominantly used in film titles. Since characters are generally used in the foreground, the use of various colors is quite high. In the background, the intensity of the use of white and blue colors is observed. The situation in the color distribution in title sequences is as follows; the use of blue and white colors in the color of the titles of the films is common, and combinations of different colors are also used. The foreground is not used in the title sequences of most of the films, and there is a combination of different colors in addition to green and red in those used. The background is dominated by the density of blue and black, and the combination of colors is also predominant. In trailers and teasers, the use of yellow color is very dominant in the film titles and color combinations are also used. As with title sequences, foreground usage is less in these mediums. When the backgrounds are examined, the colors used extensively are black and blue. In addition to these two colors, other colors and their combinations are observed.

Graphic elements, which are the other elements of visual identity design, also take their place in film items analysis. APPENDIX 3 demonstrates that firstly when the typography on the posters is examined, only 11 films out of 41 have graphic elements in the film title. 7 of these film titles have shape, 1 has shape and pattern together, 2 have lines and only 1 has texture element. In the foreground in the posters, only 7 of them use graphic elements. All of them have shapes and 2 of them have line, shape, and texture applied together. In 1, the use of shape and line together is observed. In the title sequences of the studied films, the graphic elements used in typography are 6 shapes, 2 lines, and 2 both shape and texture. In the background, various graphic elements are used as single and combination in half of the films. In the foreground, there are not any graphic elements. Also, in the trailer and teaser of the films, graphic elements have not applied any foreground. There are graphic elements in 17 films in the film titles in trailers and teasers. In 16 of them, the use of shape is observed. It is used with pattern in 2 films and with texture in 2 films. In a film, only the line element is used. The texture element is concentrated in the backgrounds. The texture is used in 7 out of 10 films that use graphic elements. Others have shapes and patterns.

5. FINDINGS

In this study, several findings have been reached with the method applied to the data and the data obtained as a result of this method. With these findings, typography, color, and graphic elements are discussed in order to clarify whether Walt Disney Company has created a visual identity in animated feature films and to examine what changes and transformations have occurred in history. When the chart examined in this study is viewed vertically, there are different findings of the use of the item categories related to the historical changes and developments. In horizontal analysis, some consistency is observed. In the horizontal examination, it can be observed whether a film has a visual identity by examining the consistency rates in posters, title sequences, trailers, and teasers.

Considering the impact of typefaces; while the use of display typeface seemed much from the 1940s to the 1980s, then the Serif, Slab Serif, and Sans Serif typeface are used. Disney first launches the home video titles in 1980 and, also The Hollywood Pictures label was produced in 1984, for adult markets to make comedy films. The change might be concerning this situation. Because Display fonts are more childish in the first years of Walt Disney's feature films. Then, more mature audiences might have wanted to see more realistic images in the posters. Getting a label might have brought a new perspective and understanding to the company. Also, with the first *Toy Story* film that Pixar Animation Studios' first feature film, as well as the world's first fully computer-animated full-length film in 1995 (*Walt Disney Announces \$7.4 Billion Purchase of Pixar*, 2006). The use of Sans Serif typeface in film titles on film posters, title sequences, and trailers and teasers have increased heavily. In addition, when looking at other companies and countries in terms of the use of typography, different results are observed. For instance, DreamWorks Animation Company uses Serif fonts more before around the 2000s, and after, they use Sans Serif and Display fonts more, as seen in Figure 5.1. For Universal Animation Studio, there is not any unity or consistency between the years. Figure 5.2 shows that from the 1980s to the 2010's Serif, Display, Script, and Sans Serif fonts are used. Also, to give an example from the animated film posters of countries other than the US, for example, when

looking at the French animated films items, some consistency is observed between the years. Figure 5.3 demonstrates that while the use of Slab Serif, Serif, and Sans Serif were intense from the 1950s to the 1980s, the use of Display fonts intensified after the 1980s. There might be many reasons for these differences in attitude between different studios and countries.

Figure 5.1: *The Prince of Egypt* (1998), *El Dorado* (2000), *Shark Tale* (2004), and *Madagascar* (2005)'s Posters



Source: www.imdb.com [Access Date: 11 July 2021]

Figure 5.2: *The Land Before Time* (1988), *We're Back! A Dinosaur's Story* (1993), *Balto* (1995), *The Secret Life of Pets* (2016)'s Posters



Source: www.imdb.com [Access Date: 11 July 2021]

Figure 5.3: Jeannot L'Intrépide (1950), Astérix Le Gaulois (1967), Gwen, Le Livre De Sable (1985), Gandahar (1987)'s Posters



Source: www.imdb.com [Access Date: 11 July 2021]

Along with the 1961 film *One Hundred and One Dalmatians*, shadow, one of the effects applied to typefaces, was used extensively until 1991. However, the effects on typefaces on the title sequences are more varied, so, there is no effect density pattern observed in the title sequences of the films. Moreover, with the 1994 *Lion King* film that one of the most successful films ever in the US box office, the use of 3D effects in the titles of the trailers and teasers of the films started to increase. Also, in 1994, Walt Disney Company has an impact on the digital era with the development of Disney Interactive that is a US company that controls different websites and interactive media owned by The Walt Disney Company and its companies. The 3D effect intensity might have related to this creation. Also, when examining different companies and countries again such as DreamWorks, Universal, and French animated films in terms of the use of effects applied to typography, a wide variety of effects are observed as seen in Figure, 5.1, 5.2, and 5.3.

There is some consistency in the use of typography when the analyzed chart is viewed horizontally. From the beginning of Disney's feature films in 1937 to 1985, this consistency was not very prominent. Increasing consistency in different film materials begins with *The Black Cauldron* in 1985. But the real consistency gains continuity with the film *Aladdin* (1992). Especially in typography with the film *Toy Story 2* (1999), there is full compatibility. This consistency is observed in other films up to the 2019 *Toy Story 4* film. For the other companies and countries, the consistency between the items starts to increase after the 2000s and 2010s.

Considering the findings of the research on color, diversity stands out. From the company's first feature film *Snow White and the Seven Dwarfs* (1937) to *Cinderella* (1950), neutral colors are observed on the front and backgrounds of the film posters. This may be related to the poster papers used at the beginning of the feature films. With the film *Bambi*, made in 1942, the names of the films were used in red and tones in the posters of the films. This situation started to change with the 1963 film *The Sword in the Stone*. But in general, the color weight used in typography and background is observed as blue. The use of blue color is followed using white color. In trailers and teasers, the background is generally used as black in the frame with the film title. There is also consistency in the use of color in film titles in the film series, such as *Lion King* 1994 and 2019, *Finding Nemo* 2003, and *Finding Dory* 2016. Figure, 5.1, 5.2, and 5.3 also shows that the other companies and countries used a variety of colors. However, in general, the use of yellow and red colors is intense.

The harmony and consistency between the film materials examined in colors reveal itself in 1995 with the film *Toy Story 2*. Except for the *Monsters Inc.* (2001) film, which uses a variety of visual languages, the consistency continues to present day in other films.

There is also diversity in the use of graphic elements in film materials. But in general, the use of shape in all materials is predominant compared to the use of other graphic elements, especially in typography. The graphic element, which is mainly used for backgrounds, is chosen as texture. Line element takes its place in typography, mostly in the foreground. Especially with the start of feature films, texture element is used extensively in the backgrounds of the posters. With the 1950 film *Cinderella*, the shape element replaces the use of texture. Also, with *The Little Mermaid* (1989), the use of texture begins to increase again until *Toy Story* (1995). In the films made from 1995 to 2004, Disney uses the shape element quite clearly in the names of the film. *Toy Story* series at that time had the element of shape in its first film, and this element continues to be used in other films of the series. Furthermore, as it is seen in Figure, 5.1, 5.2, and 5.3, use of graphic elements are very rare in the films of other companies and the countries.

Again, with the film *Toy Story* (1995), the use of graphic elements in film items begins to show consistency. However, in general, the use of graphic elements is less compared to other visual identity elements.

Furthermore, for the other companies and countries as mentioned before such as DreamWorks, Universal, and French animated films, consistency between the visual identity items of the films according to visual identity components, there is not much certain consistency until the 2000s. Especially, in the 2010s the integrity starts to increase.

In general, various findings have been obtained from posters, title sequences, trailers, and teasers, which are the materials of selected films of the Walt Disney Company. Specific charts emerge due to the tables that are revealed and analyzed. The divergent and interrelated findings in these charts allow exploring some approaches to visual identity.

6. DISCUSSION AND CONCLUSION

Visual identity has an important effect on any kind of product, service, or business. The identification process, the design of identity, is not merely a logo creation. Identity designers build a visual system that can clearly identify a product, service, or business using brief and regularly applied to identify elements—colors, typography, and other graphic elements. The identity can be expressed through business cards, uniforms, and promotional items (Gomez-Palacio & Vit 2009, p. 24). For instance, Coca-Cola soft drink is one of the world's most famous products and brands. Very distinct typography and use of color by the brand are clearly observed. Integrity in visual design without being overly promised is conceived of and developed with a high level of attention to detail, in sync with current culture and the usage of iconography by the design company Turner Duckworth (Wheeler 2009, p. 218). Some of the other successful examples in visual identity design are as follows; amazon.com an online shopping platform, Subway a franchise chain serving a fast-food industry, and Metallica a music band, as well as their visual identity designs, were created by the same company. There is a consistency in the visual identity of all these services. This consistency, as can be seen from the examples, results from the integrity of typography, color, and other graphic elements used.

For film promotion, visual identity design is critically significant. The consistency can be designed between the poster, trailer and teaser, the film, and the title sequence in the film, which are the most used channels to promote a film. This consistency between these elements is ensured by the consistency of the typography, colors, and graphic elements used within the elements. Owing to the visual identity, for example, the audience watching the trailer of a film can understand that there is a regularity between these two when they watch the teaser, and when they watch the title sequence, and the original of the film, their expectations from the film may be met due to this regularity.

In the study, as observed in the tables examined, there was no certain consistency in the visual identity designs of film items until the 1990s. There are minor consistencies but not so obvious. This distinct change may have occurred as a result of an agreement with

Pixar Animation Studio. Pixar and Walt Disney announced a partnership in May 1991 with Walt Disney Pictures to create, produce and promote three animated features. One of the first films was *Toy Story* (1995) from the agreement (Beck 2005, p. 287). The consistency of the visual identity of Disney films starts to increase with the film. The title of the film is used as a logo for the film and all the promotion items of the film. The typography, color, and graphic elements have a constancy for the film poster, title sequence, and trailer. Also, *Toy Story 2* (1999) which is one of the films included in these three film deals has the same visual identity understanding as the first film of the series. After the first agreement between the companies, another agreement was made and this time it was a 10-year contract. Therefore, this change can be seen as a simplification impact on the film titles that Pixar Animation Studio has brought to The Walt Disney Company. In addition, *Toy Story*, *The Incredibles* film series, *Finding Nemo* and *Finding Dory* duos, and *The Lion King's* different productions from 1994 and 2019 are dominated by the same typeface, therefore visual identity is occurring for the films.

With creating a visual identity, a concept emerges. Due to this concept, different elements form a whole. Creating a unity of memorable items can make the actual product more memorable. It can be understood from the films examined that; there may be improvement and increase in consistency of the film elements of the Walt Disney Company with the contribution of Pixar. Moreover, there could be many reasons for this result. With the agreement, there may have increased the budgets of the films, and there may have been a rise in the number of employees working in the film. Also, more budget may have been allocated to promote the films. Thus, the impact of identity may have increased the demand for films and therefore more attention may have been given to the promotion of the film. In addition, apart from Pixar Studio, the reason for this increase may also be the high costs of the production of the films before the increase in visual identity consistency and the lack of sufficient budget for the promotions of the films. As a result, in addition to all these, a lot of factors can be reached. This can be achieved with further study.

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APPENDIX

