



**T.C.
YEDİTEPE UNIVERSITY
GRADUATE INSTITUTE OF SOCIAL SCIENCES**

**STRUCTURAL ANALYSIS OF TURKISH ANIMATION
AND A SURVEY OF CARTOON SECTOR**

by

Murat ÖZYER

**Submitted to the Graduate Institute of Social Sciences
In partial fulfillment of the requirements for the degree of
Master of
Visual Communication Design**

İSTANBUL, 2012



**T.C.
YEDİTEPE UNIVERSITY
GRADUATE INSTITUTE OF SOCIAL SCIENCES**

**STRUCTURAL ANALYSIS OF TURKISH ANIMATION
AND A SURVEY OF CARTOON SECTOR**

by

Murat ÖZYER

**Supervisor
Assoc. Prof. Dr. Cem SÜTÇÜ**

**Submitted to the Graduate Institute of Social Sciences
In partial fulfillment of the requirements for the degree of
Master of
Visual Communication Design**

İSTANBUL, 2012

**STRUCTURAL ANALYSIS OF TURKISH ANIMATION AND A SURVEY OF
CARTOON SECTOR**

by

Murat ÖZYER

Approved by:

Assoc. Prof. Dr. Cem SÜTÇÜ

(Supervisor)

Assoc. Prof. Dr. Erhan AKYAZI

Asst. Prof. Dr. And ALGÜL

Asst. Prof. Dr. Neda ÜÇER

Asst. Prof. Dr. Şafak ERKAYHAN



Date Approval by the Administrative Council of the Institute .../.../2012

TABLE OF CONTENTS

LIST OF ABBREVIATIONS	vi
LIST OF FIGURES	vii
LIST OF TABLES	ix
ABSTRACT	xi
ÖZET	xii
ANKNOWLEDGES	xiii
1. INTRODUCTION	1
2. ANIMATION	3
2.1. Concept of Animation.....	3
2.2. Animation Techniques.....	3
2.2.1. Cartoon	4
2.2.1.1. Cell Animation	4
2.2.1.2. Paper Animation	5
2.2.2. Simplified Cell System	5
2.2.3. Muppet Animation	5
2.2.4. Clay Animation	6
2.2.5. Object Animation	7
2.2.6. Cut-out	7
2.2.7. Computer Aided Animation	8
2.3. Historical Development and Features	10
2.4. Fields Animation Used	18
2.4.1. Education and Researches	20
2.4.2. Social Life and Marketing	22
3. DEVELOPMENT PERIOD OF COMPUTER ANIMATION	31
3.1. Basics of Computer Animation	31
3.1.1. Simulating Physics	31
3.1.2. Designing Aesthetic Actions	32
3.1.3. Effective Presentation of Actions	32
3.1.4. Production Technique	32

3.2. Production Phase of Computer Animation	33
4. STRUCTURAL ANALYSIS OF TURKISH ANIMATION	36
4.1. Historical Development of Animation In Turkey: Cartoon	36
4.1.1. Animations Prepared by Ministry of Culture	41
4.1.2. Animations Made in Turkey Since 1990	47
4.1.3. Cartoons Featured In By TRT Çocuk	52
4.2. Cartoon and Cultural Transformation	54
4.2.1. The Impact of Cartoon Films of Foreign Cultures on the Audience	56
4.2.2. The Impact of Cartoon Films of Domestic Culture on the Audience.....	58
4.3. Sectoral Structure of Cartoon in Turkey and in the World.....	58
4.3.1. Sectoral Structure of Cartoon in the USA	59
4.3.2. Sectoral Structure of Cartoon in Japan	64
4.3.3. Sectoral Structure of Cartoon in Europe.....	66
4.3.4. Recent Sectoral Organizations in Turkey.....	67
4.3.4.1. Cartoons on Television.....	68
4.3.4.1.1. TRT	68
4.3.4.1.2. Private Channels	71
4.3.4.1.3. Children Channels	71
4.3.4.2. Cartoon Producers Association	72
4.3.4.3. Animators Employee Association	73
4.3.4.4. Canlandırılanlar Talent Camp	73
4.3.4.5. Digista Teens 2011	74
4.4. Educational Structure of Cartoon in Universities in Turkey and in the World ..	74
4.4.1. Cartoon Education in the World	74
4.4.2. Cartoon Education in Turkey	76
5. STRUCTURAL ANALYSIS OF TURKISH ANIMATION AND A SURVEY OF CARTOON SECTOR	78
5.1. Field Research About People Working In the Cartoon Film Sector	78

5.2. Definitional Findings	80
5.3. Deductional Analyses	92
5.4. Results of The Survey	104
 6. CONCLUSION	105
REFERENCES	109
CURRICULUM VITAE OF THE AUTHOR	116
APPENDIX: QUESTIONNAIRE	117

LIST OF ABBREVIATIONS

3D	Three-dimensional
BBC	British Broadcasting Corporation
BÜSK	Cinema Club of Boğaziçi University
CGI	Computer Generated Images
Cm	Centimeter
IMDB	The Internet Movie Database
Mm	Millimeter
MIT	Massachusetts Institute of Technology
NASA	National Aeronautics and Space Administration
NBC	National Broadcasting Corporation
NCSSM	North Carolina School of Science and Mathematics
PhD	Doctor of Philosophiae
RTÜK	Radio and Television High Council
SPSS	Statistical Package for the Social Sciences
TRT	Turkish Radio and Television
TV	Television
VCD	Visual Communication Design

LIST OF FIGURES

Figure 2.1. Cell animation	4
Figure 2.2. Paper Animation	5
Figure 2.3. Muppet Show.....	6
Figure 2.4. Purple and Brown	7
Figure 2.5. Süper Ramazan	8
Figure 2.6. Gollum	9
Figure 2.7. Motion Capture Technique in Avatar	9
Figure 2.8. Magic Lantern	11
Figure 2.9. Thaumatrope	12
Figure 2.10. Persistence of Vision with Regard to Moving Objects	13
Figure 2.11. Zoetrope	13
Figure 2.12. Miracle Cylinder	14
Figure 2.13. Phenakistoscope	15
Figure 2.14. Running Horses	16
Figure 2.15. Praxinoscope	16
Figure 2.16. Fantasmagorie	17
Figure 2.17. Gertie the Trained Dinosaur	18
Figure 2.18. NASA World Wide	21
Figure 2.19. Vitamin	22
Figure 2.20. The Execution of Mary Queen of Scots	23
Figure 2.21. Star Wars	23
Figure 2.22. Jurassic Park	24
Figure 2.23. Toy Story	25
Figure 2.24. Matrix	26
Figure 2.25. Avatar	27
Figure 2.26. Match Commercial Film	28
Figure 2.27 Disneyland	29
Figure 2.28. Motion Capture	30

Figure 3.1. Toy Story Production Figure	33
Figure 4.1. Amentü Gemisi Nasıl Yürüdü?	38
Figure 4.2. Felix the Cat	60
Figure 4.3. Mickey Mouse	61
Figure 4.4. Crusader Rabbit	62
Figure 4.5. The Andromeda Strain	63
Figure 4.6. Heidi	66

LIST OF TABLES

Table 5.1. Education	80
Table 5.2. Age	81
Table 5.3. Experience in Animation Sector	81
Table 5.4. Employment Type.....	82
Table 5.5. I Enjoy Watching Cartoon	83
Table 5.6. I Received Academic Education About Cartoon	83
Table 5.7. Vocational Education In School About Cartoon Art is Adequate	84
Table 5.8. The Primary Purpose of Cartoons Should Be Education	85
Table 5.9. Cartoons Mentally Develop Children	85
Table 5.10. It Should Be More Educational if Details of Our Culture Transposed by Cartoon	86
Table 5.11. Foreign Culture Based Cartoons Should Effect Psychologically	87
Table 5.12. Cartoons Should Create Cultural Interactions Between Communities	88
Table 5.13. The Quality of Domestic Cartoons' Visual Material Has Reached a Satisfactory Level	89
Table 5.14. The Numbers of Domestic Cartoon Film Productions are Sufficient	89
Table 5.15. The Physical and Financial Resources in animation Sector are Sufficient	90
Table 5.16. The Prominence of Cartoon That offering the Opportunity to Interact is a Positive State	91
Table 5.17. Academic	92
Table 5.18. Academic Results	93
Table 5.19. Education	94
Table 5.20. Education Results	96
Table 5.21. Age	97
Table 5.22. Age Results	98
Table 5.23. Experience	99
Table 5.24 Experience Results	101
Table 5.25 Employment	102

Table 5.26 Employment Results 103

ABSTRACT

Animation is a field of art developing and changing day by day. Even though the first thing came to mind is cartoon film when animation is considered, recently it has become significant in many fields such as cinema, television, education, engineering.

Although techniques used in animation production has changed in time, the creating process stayed same.

First examples of animations in Turkey has been created within impossibilities and nevertheless aroused interest on every zone. These works which could not go over unfortunately personal efforts, stayed in background for a long time because animation could not become a sector in Turkey. Academic works done in the end of 20th Century became a milestone for animation.

When children themed television channels started to broadcast, animation market gained acceleration with the actors showing up. However this fast and sudden improvement has created so many questions.

This thesis aims to set light to development of animation art in Turkey and describes its problems. Accordingly a field research has been made on people working in this sector. At the end of thesis, comments regarding future can be found.

Key Words: Animation, Computer Animation, Cartoon, Cartoon Sector

ÖZET

Canlandırma her geçen gün gelişen ve çeşitlenen bir sanat dalıdır. Her ne kadar canlandırma denildiğinde akla ilk çizgi film gelse de günümüzde sinemadan televizyona, eğitimden mühendisliğe kadar pek çok alanda anlam kazanmıştır.

Canlandırmanın üretiminde kullanılan teknikler zaman içerisinde değişim gösterse de ortaya çıkmasındaki süreç büyük ölçüde aynı kalmıştır.

Türkiye’de canlandırmanın ilk örnekleri, imkansızlıklar içerisinde ortaya çıkmış ve buna rağmen her kesimin büyük ilgisini çekmiştir. Ne yazık ki kişisel çabaların ötesine gidemeyen bu çalışmalar, uzun yıllar boyunca Türkiye’de canlandırmanın bir sektör haline gelememesiyle arka planda kalmıştır. 20. Yüzyılın sonunda akademik anlamda yapılan çalışmalar ise canlandırma açısından bir milat olmuştur.

Çocuk temalı televizyon kanallarının yayına başlamasıyla canlandırma piyasası, peşisıra ortaya çıkan aktörlerle ivme kazanmıştır. Ancak bu ani ve hızlı büyüme, beraberinde pek çok soruyu getirmiştir.

Bu tez, Türkiye’deki canlandırma sanatının gelişimine ışık tutmayı ve sorunlarını belirlemeyi amaçlar. Bu doğrultuda sektörde çalışmakta olan kişiler üzerinde bir alan araştırması yapılmıştır. Tezin sonunda geleceğe ilişkin yorumlar yer almaktadır.

Anahtar Sözcükler: Canlandırma, Bilgisayarlı Canlandırma, Çizgi Film, Çizgi Film Sektörü

ANKNOWLEDGES

I want to thank to my dear master Assoc. Prof. Dr. Cem Sefa Sütçü, who leaded me with his valuable comments and helps during this work. I prepared this work by believing that animation will be in a higher level in the future than it is today in Turkey. I want to thank Asst. Prof. Dr. And Algül for his important recommendations in correction phase of the thesis. Also thanks to my family, friends and especially Ozan Güner for their supporting efforts during my research.

Murat ÖZYER

1. INTRODUCTION

Animated drawings that we come across in a lot of field witnessed by human eye has a long, challenging and complicated process behind. Animation techniques that are familiar in many fields like education and entertainment have developed in sectoral sense with their increasing usage areas.

When it comes to animation, there is a monotype animation form in many people's mind that are not interested in the subject considerably. A substantial majority will recognize and define animation movies as American-productions, products of Disney Studio produced with cartoon film technique (Furniss, 1998).

If we refer to the history of animation, we can observe that there are many techniques and forms as well as this popular cult. Therefore, introducing these different techniques and forms is one of the goals of this study. For the same reason, a comprehensive overview of animation history forms an extensive section. This history section is important in terms of analyzing emergence, development and popularity of animation, providing information regarding the artists, film-makers, studios and schools that has contributed its development within this historical period and describing and examining the forms and types in animation films. Analyzing animation concept this study aims at turning an obscure and important detail into a clear idea. Thus, the units of animation concept will show us particularly the unknown features of cartoon films. In this way, it will be emphasized that animation films do not only consist of cartoon films.

From the early years of animation to date, many animation artists have formed options for de facto animation forms with their own specific expression styles and unique techniques. Analyzing these films without biased conclusions like bad and good is very important not only in terms of emphasizing expressional differences or describing different forms and techniques but also caring all the old films that endear this form to many people who are interested in animation films closely. Besides there are important anecdotes and success of the films listed in this study.

Turkey developing rapidly has made attempts breakthrough in art as well as other fields. Animations art is one of these breakthrough fields. Animation art remained as an individual effort in the past and its foreign samples are envied but now it has become a sector and become comparable with its foreign samples. Leaping forward in a short time period, sector serves as an educational institution for its employees as well as being an organization serving to its customers. Institutions providing practical opportunities to learn new developments act as a complement where academic education is not sufficient.

The purpose of this study is presenting the historical development of the animation works produced up to date in Turkey and describing how much the animation sector follow the developments all around the world and in which position we are. Developments have begun to be experienced in animation sector in Turkey in parallel with the development all around the world. A lot of productions are produced in the studios opening one after another and presented to the audiences. However domestic animation sector has not been able to success a cartoon film yet that can rank in world stage. It has to content with domestic successes. Revealing the reason behind this situation is aimed at this study. However the studies performed in this field are in limited numbers.

Cartoon film sector has begun to settle its own system and take lessons from the mistakes it made. The firms working depending on a specific systematic has taken steps towards professionalism. Cartoon film sector is analyzed structurally in this thesis. The subjects are collected under three titles.

1. Cultural structure
2. Sectoral structure including production, marketing, organizations and governmental support
3. Academic education structure regarding cartoon films.

Turkish and foreign resources written on animation are used for obtaining the findings in this thesis and exchange of ideas with the people who made great efforts for animation are utilized.

2. ANIMATION

2.1. Concept of Animation

“Animation” lexically can be defined as; the technique of filming a sequence of drawings, computer images, or models in different positions so that, in the final film, the characters and other elements in them appear to be moving in a lifelike way (Allen, 2004). Animation word is used for many words such as cartoon, stop motion and includes all of them. Preparation of the images prepared basically as sequential images following one by another by applying technical processes on them is called animation. To put it more clearly animation is creating the impression of motioned images by linking one to another, by sequencing the stable images for creating a visual meaning and by displaying these sequenced images rapidly in a certain period of time via technical means. This display speed is determined according to remaining period of an image in retina layer of eyes. In other words as it is in cinema or television, continuity of the motions is provided by displaying the images consisting of 24 frames in one second period of time in animation (Gürsaç, 1993).

2.2. Animation Techniques

Animation reminds cartoon directly but cartoon is just one of the animation types. Literally animation means shooting a large number of images one by one that are produced separately and displaying them following one by another in a way that will create a motion illusion. In order to create this motion illusion and avoiding detection of disconnections by human eye, every image must be displayed in the frequency of 24-25 frames in per second (İlgaz, 1997).

Animation productions progressing by developing for years varied within the frame of developing technology and means within this period. Animation has different techniques expanding the limits of animation art in terms of creativity. Using these techniques all together can produce different animations. Main techniques are:

2.2.1. Cartoon

In this classical two-dimensional technique, images are designed in specially illuminated tables and drawn one by one and then they are shot. Working requiring a great deal of handwork creates them. It has two basic methods mostly used.

2.2.1.1. Cell animation

This is the most known technique. “Cell” comes from the transparent celluloid (acetate) sheets, which are the basic material of this technique. It has advantages of using background and a relative three-dimension in comparison with paper animation technique. Characters are drawn and colored with pencils and techniques peculiar to acetate. It has an advantage of being able to be deleted (Benice, 2010).

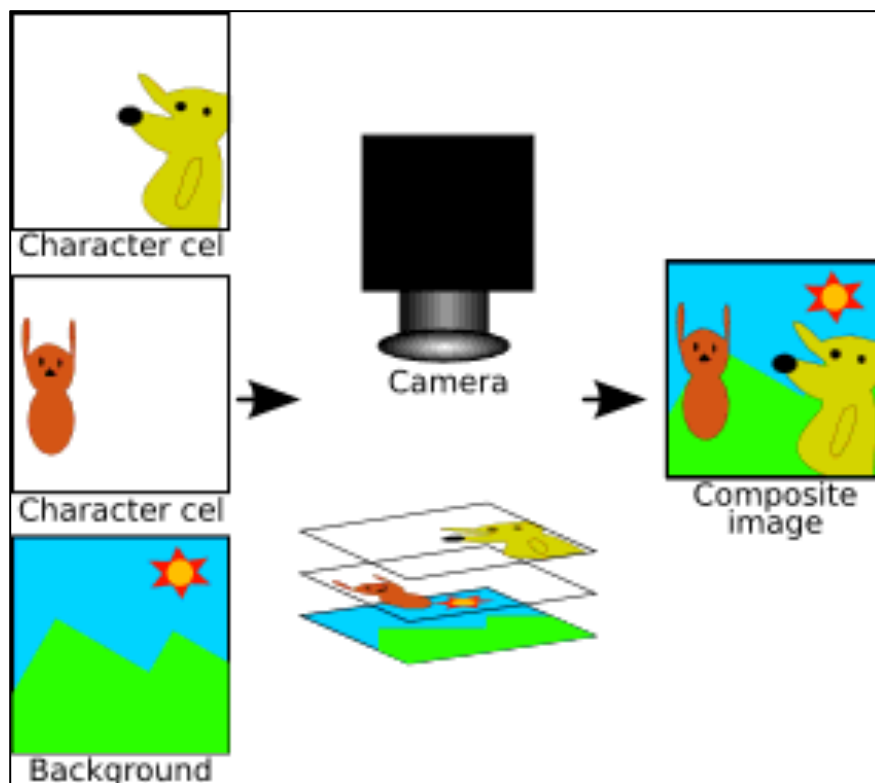


Figure 2.1. Cell Animation (CaCourses, 2012)

2.2.1.2. Paper Animation

This technique is applied by making drawings on paper instead of acetate. It is a more economic technique but it is inefficient in terms of background depth and three-dimension (Benice, 2010).

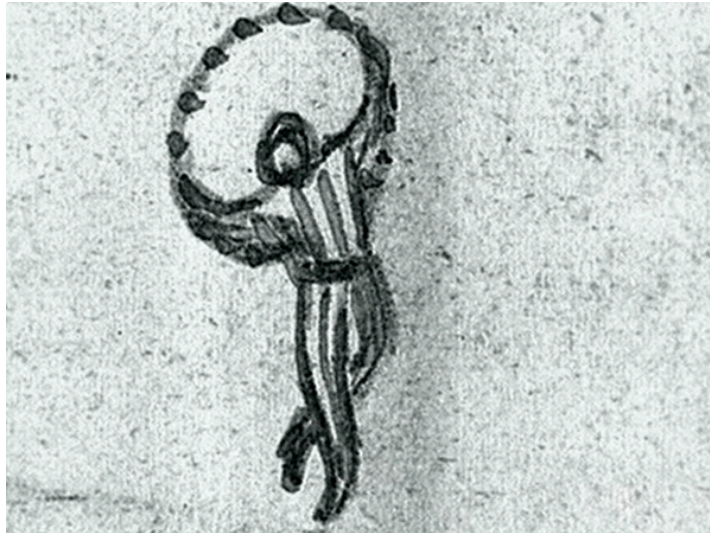


Figure 2.2. Paper Animation (Kinoproba)

2.2.2. Simplified Cell System

This technique is applied by cutting from the contours of the drawing made on technical paper and pasting it onto acetate. It is an economic and useful technique. It incorporates most advantageous of both techniques (Benice, 2010).

2.2.3. Puppet Animation

It is a technique in which characters to be used are prepared by puppet technique and shot in front of or under the camera. Shooting process begins by creating mise en scene and locating characters in a miniature set where they can stand motionless. It continues by shooting the frame of the film and arranging the setting and the characters for the next action and again shooting them until the end of the scene. It requires a lot of work and

expertise. One of the most known examples of it is “Muppet Show” produced by English BBC Television.



Figure 2.3. Muppet Show (Pressyado, 2009)

2.2.4. Clay Animation

It is a shooting technique whose basic is known as Stop-Motion. This technique is the recording consecutively the pictures of static images taken one by one by camera in a way that will create a motion perception. The technique of changing motions and positions of figures consisting of shapeable and soft material similar to clay and paste in a way that will create motions is called clay animation. There is a high possibility for the figures to be affected by heat and light (Benice, 2010).

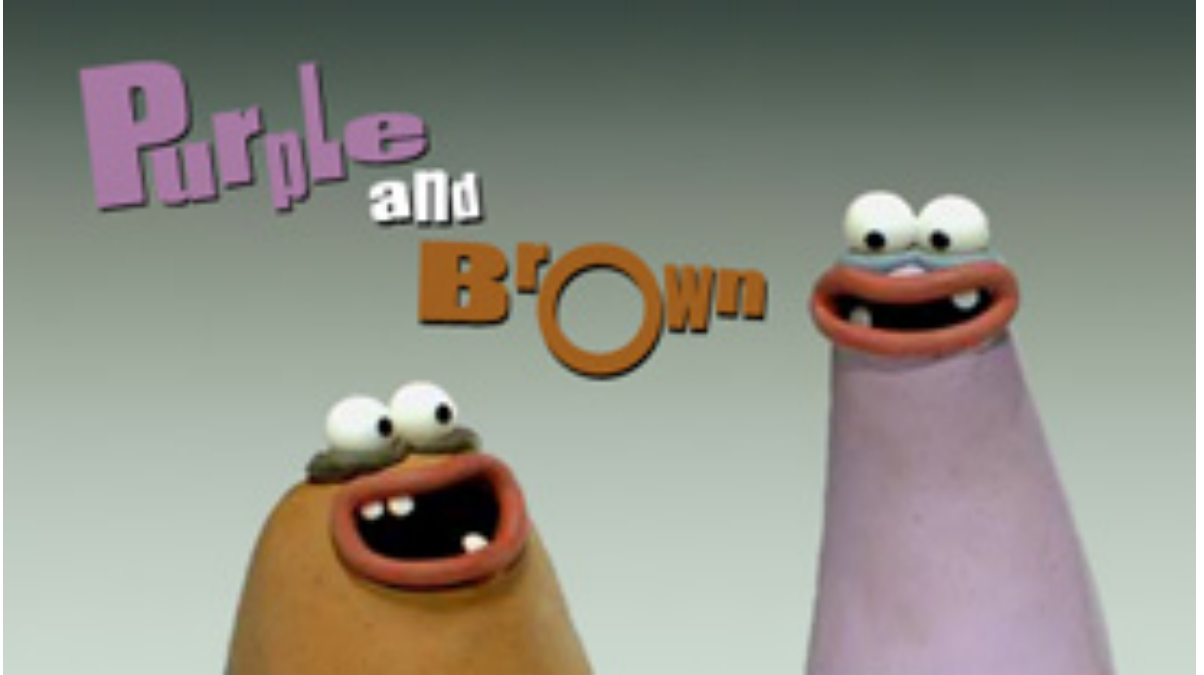


Figure 2.4. Purple and Brown (Nickelodeon, 2011)

2.2.5. Object Animation

It is a form of animation in which Stop-motion technique is used by changing the location of the objects except from the clay. It is mainly used in production of short-length films. It can be used for creating film trick in feature-length films as well (Benice, 2010).

2.2.6. Cut-out

Cut-out method is performed by recording the motions of figures made of cardboard or paper. When light effects are used, results quite similar to Karagöz-Hacivat style are obtained. Generally cut pieces located on a flat surface are shot by a camera fastened on them (Benice, 2010).

Super Ramazan produced in 2010 and broadcasted in TRT 1 channel is an animation produced by means of this technique.



Figure 2.5. Süper Ramazan (Radikal, 2010)

2.2.7. Computer Aided Animation

It is a fairly new and easy method in terms of memory, copying, coloring and adding effects. The principle of this technique is performing the design via computer. It is one of the mostly used techniques in recent years. Currently software supporting also other techniques is developed. Visual quality is improved by using these techniques together. Cartoons in cinema and television are being prepared by means of computer-aided animation technique (Benice, 2010).

It is possible to obtain three-dimensional image called 3D (Three dimensional) by means of various computer programs. Advanced computer programs such as 3DMAX, MAYA have the capability of obtaining three-dimensions and adding light tricks to the characters with realistic textures.

It is possible to apply human motions to the characters drawn via computer by detecting them as they are along with developing technology. Thanks to the wires connected to specific parts of Andy Serkis' body who is acting the fantastic creature called Gollum in the cinema film version of Lord of the Rings Trilogy of John Ronald Reuel Tolkien, each motion of him is incorporated into three-dimensional "Gollum" character via computer for instance. This technique being called "Performance Capture" or "Motion Capture" is used in most of the characters of blockbuster film called Avatar directed by James Cameron.



Figure 2.6. Gollum (IGN Movie, 2003)



Figure 2.7. Motion Capture Technique in Avatar (David Bordwell)

Animation films has gained a new dimension with the images generated in computer media (Computer Generated Images-CGI) (Milliyet, 1999)

Using aforementioned techniques partially together is a frequent application. Additionally using other film techniques together with animation techniques gives good results.

2.3. Historical Development and Characteristics

According to John Halas it can be said that animation has experienced four basic stages:

1. The initial period when it was used for magic works,
2. Cartoon becoming one of the commercial entertainment means of the cinema industry in the 1920s,
3. In 1930s 1940s the technical development period which leading to animation film turning into long displayed entertainment film form,
4. The period in which the animation films became popular. It is the period in which animation films became popular in almost every field such as television commercials, special pilot and education films (Quoted by Bulut from Halas, 2006).

The first Modern samples of animation go a little more back with each discovery. 5,200-year old earthen bowl found in Iran in Shahr-e Sukhteh. The Persian bowl has five images painted along the sides, showing phases of a goat leaping up to nip at a tree (Ball, 2008).

It might be assumed that the development process of the current motion picture projectors began with “magic lantern” invented by a German priest, Athannsius Kircher in 17th century. This magical lantern with a light inside it is less small than a metal box. There is a lens in an aperture on one side of the lantern. Kircher achieving to project the image on a curtain or a wall by means of the light passing through a glass bar on which a picture

painted and which was put in front of the lens is accused of using witchcraft by other priests because of the common beliefs of that period.



Figure 2.8. Magic Lantern (Telenet, 2003)

This “magical” toy showed a further-more detailed progress rapidly and in the end of the XVII century Johannes Zahn performed a show with a turning disc reflecting the motion illusion on which glass slides were fastened (Quoted by Türker from Charles, 2011). This device was used for various purposes by taking place in the public entertainment.

Along with this progress regarding the projecting an image on a curtain or a wall, the devices called magical toys providing motioning a series of motionless pictures in a cycle by being based on only optical illusion began to become popular amongst the entertainment source of people. To be able to understand the technical development

process of animation, one should review the development process regarding the solution of motioning a series of motionless pictures. Thaumatrope has been shown as the first example of illusion of motioning the motionless pictures. When the pictures drawn on both side of a metal or paper surface in the form of disc are spun rapidly by means of the strings on the disc, two pictures on different surfaces seem like they are on the same surface (Türker, 2011).

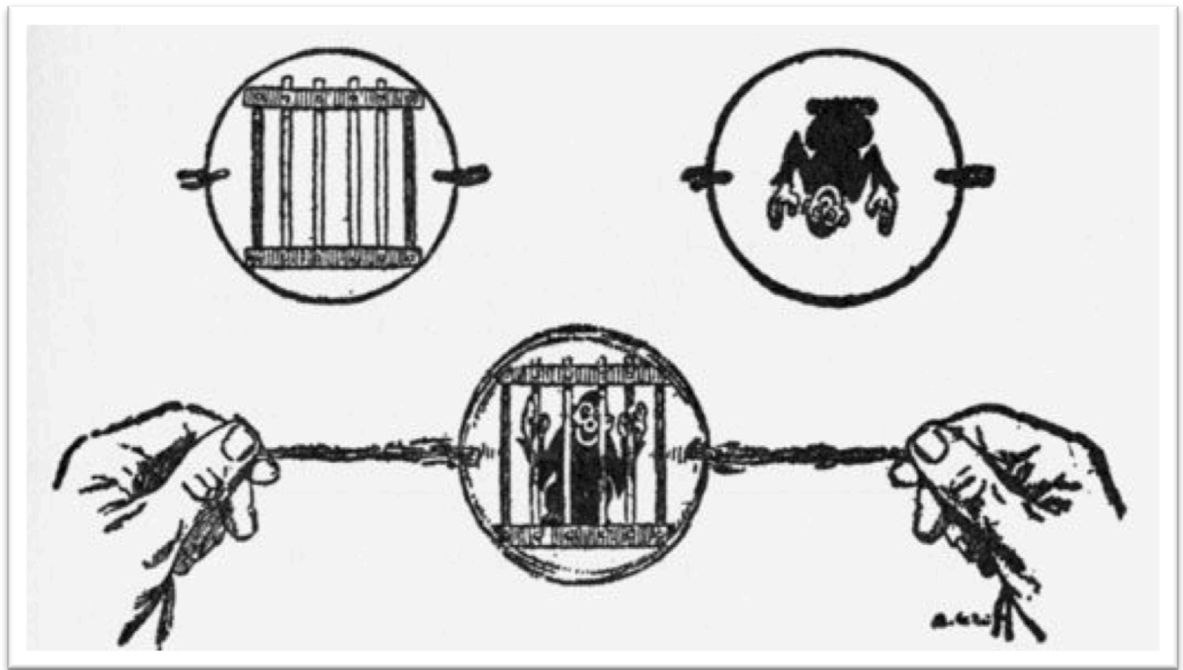


Figure 2.9. Thaumatrope (Lecinemasexpose)

In 1824 Peter Roget in his publication titled “Persistence of Vision with Regard to Moving Objects”; if the motionless pictures had been displayed rapidly enough by means of a light powerful enough, the eye would have combined them and this would have created a motion sense (Quoted by Türker from Charles, 2011).



Figure 2.10. Persistence of Vision with Regard to Moving Objects (Deskarati, 2012)

William George Horner invented the Zoetrope device, which is known as "Miracle Drum" or "Miracle Cylinder" in 1833. There is a picture on the face of every open thin space in the device. As the cylinder spun, the pictures were believed to move when one looked from these open spaces. This device has also various giant table-sized cylinders whose diameters are up to 6 meters (Quoted By Atan from Was Ist Animation, 1995).



Figure 2.11. Zoetrope (Dipity)

William Horner has described basically the production principles of “Miracle Cylinder” that he created in 1833 as follows.

1. Cut a cardboard size of 30x10 cm.
2. Open 12 split on the cardboard. These splits must have 0.4 mm. width and 5 cm length. Their positions must be located as it is seen in the picture and space between each split must be 2.46 cm.
3. Form a cylinder with the cardboard by pasting short edges. Pastine treatment must be applied with diameters of 0.5 cm.
4. Copy these picture sets of 12 pictures on paper tapes of 30 cm as it is performed in Figure 2.5. Then make a circle by pasting two edges of each tape. The pictures should stay inside. Dotted lines shows pasting portion of each tape.
5. Put the cardboard cylinder on a turning table of a pickup. The splits should be on the top. Put the pictures from one of the splits in a way that you can see a part of pictures. Open the pickup and make a cycle of 78 in one minute. When you turn the cylinder, each picture will be displayed for a short time sequentially and thus an illustration of a single motioned picture will be formed (Quoted by Atan from Doğa ve Bilim, 1995)

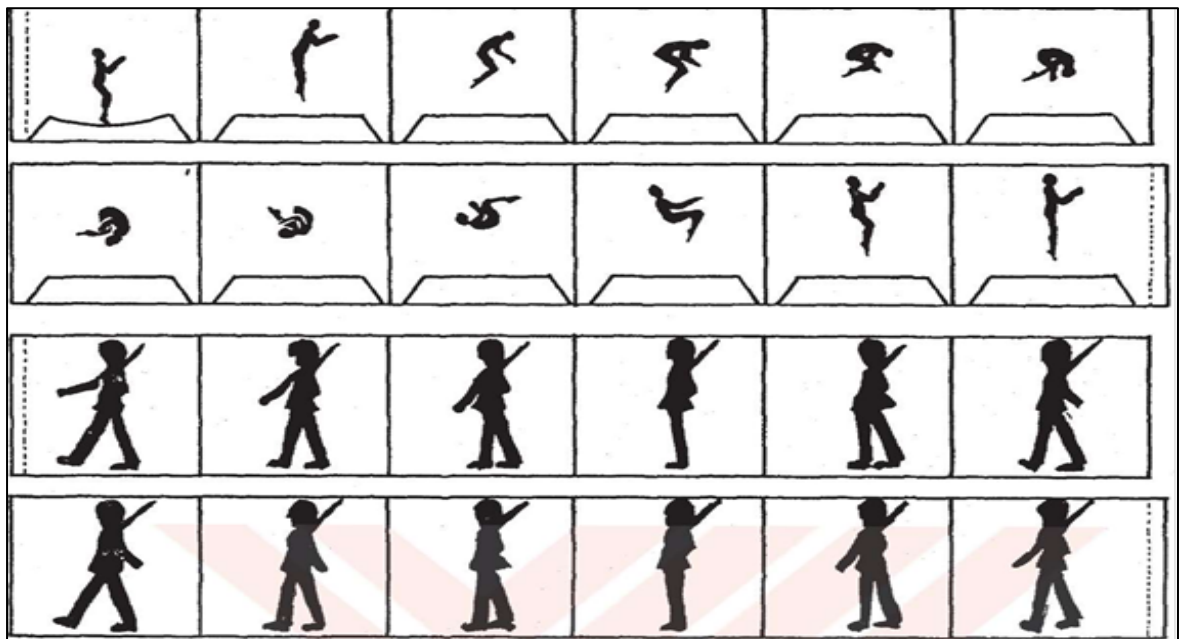


Figure 2.12. Miracle Cylinder (Quoted by Atan from Doğa ve Bilim, 1995)

Many animation toys were produced in Europe and America in line with this idea. Similar devices such as Phenakistoscope (which is invented by Joseph Plateau in 1833) and Praxinoscope became popular.

There are narrow splits at equal intermittents on Phenakistoscope and Zeotrope having a cylenderic form. Sequential motions of the images are drawn on lines and located inner surface of the cylinder. When the cylinder is spun, the eye focused on the narrow splits combines the sequential motionless pictures and thus a motion illusion is formed.

French, Joseph Plateau began to produce first animation films in which pictures were actually animated by means of Phenakistoscope in 1881 (Türker, 2011).



Figure 2.13. Phenakistoscope (Science Museum, 2012)

In 1873, Eadweard Muybridge performed experimental photo shootings with sequential timing by using a large number of cameras located at certain intermittent spaces in order to capture the motions of running horses (Quoted by Türker from Rathus, 2011). You can see in figure below one of the photo series taken by Muybridge regarding the running horses.

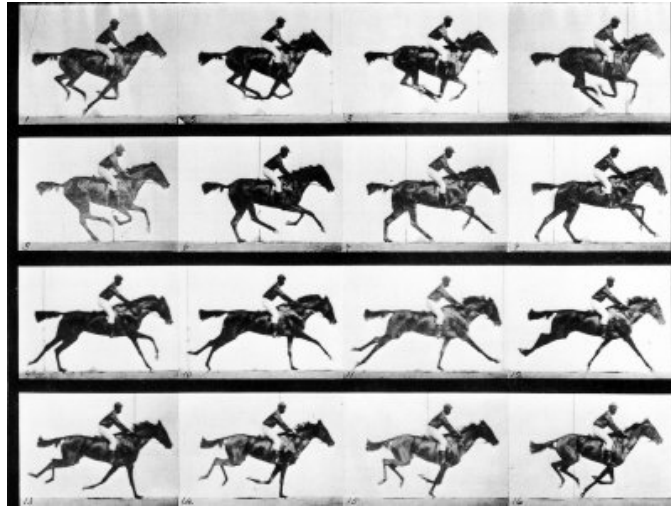


Figure 2.14. Running Horses (Art Print Images)

Praxinoscope invented by French, Emile Reynaud in 1877 was also similar to these animation toys (Wikipedia, 2012a) but it was different from others by forming motion illusion by using mirrors located in the centre of it instead of the narrow splits.



Figure 2.15. Praxinoscope (NCSSM, 2012)

Lumière Brothers presented first motion pictures (cinema) to public at Salon Indian Du Grand Café in Paris in December 1895 (Wikipedia, 2012b).

After these technological developments, the first animation of pictures on motion Picture screen was performed by Émile Cohl in 1908 by animating the figures made of white chalk on a black background (Wikipedia, 2012c). He intended to draw large drawings and take photos of them frame by frame in 1907 and he achieved Reynaud's dreams. Cohl making up 700 drawings to create the animation called Fantasmagorie made more than 250 films between 1908 – 1923 only but 37 of them is in the film archives (Grizine, 2010).

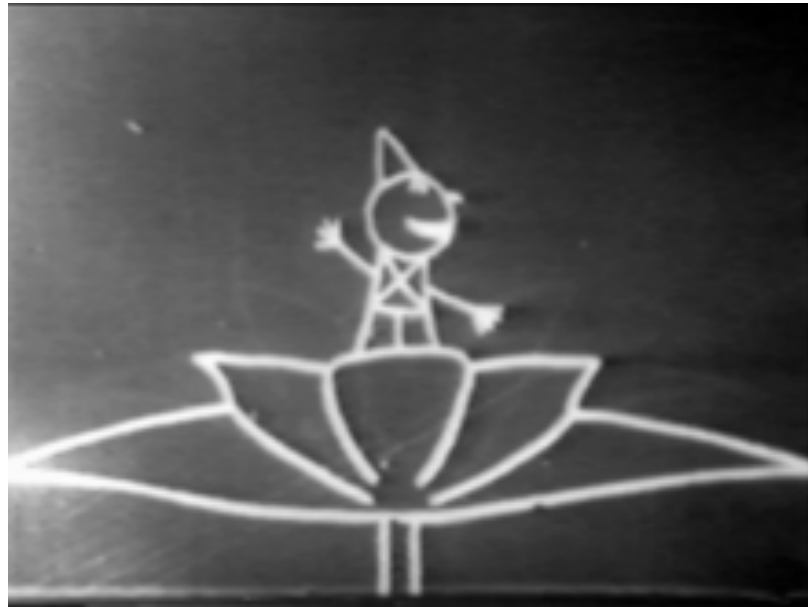


Figure 2.16. Fantasmagorie (Wikimedia, 2012a)

Immediately after Fantasmagorie, the cartoon called Gertie The Trained Dinosaur, a pre-historical creature created by American, Winsor McCay became the first short cartoon screened for audiences in a theater in 1909. It was the first cartoon to feature a character with an appealing personality (Wikipedia, 2012)



Figure 2.17. Gertie the Trained Dinosaur (Wikimedia, 2012b)

The animation film, *El Apóstol* (The Apostle) accomplished by Quirino Cristiani in Argentina in 1917 has been accepted as the first feature-length film. All the copies of the film were destroyed in a fire occurred in 1926. What are left from the film are only a few drawings (IMDB, 2012)

Usage areas and techniques of animation continue to develop along with the developments in computer and telecommunication technologies. By being able to produce faster, easier and more cost-efficient films, growth has been achieved in the sector. Currently animations are produced in which real-like images are obtained and animation is being used in various fields such as video clips, computer games, commercial films and feature-length films. In parallel with these developments in technology it is inevitable to develop new techniques and usage areas.

2.4. Fields Animation Used

Animation enables creation of motions and images that are impossible to provide in real life. Before preparing a spaceship for launching, a process that has never been experienced

before can be visualized and observed by loading required physic laws and commands into computer.

Now it is possible to display extinct creatures or creatures have never existed before, artificial actors and existing or destroyed works of art thanks to animation.

Thanks to the special effects prepared in computer, changing a few parameters can easily produce film scenes whose production may lead life and property loss in normal circumstances. And this led great developments in terms of visual quality as well as the functionality offered for film sector.

Animation is used in software such as durability, crash and wind testes in automotive sector. The cars whose models are produced in computer perform specified action and this helps to form an opinion about the product.

By means of animation what concepts means can be narrated. Realization of abstract concepts such as respect and freedom and ideas of good-evil ideas can be shown by help of animation.

Nowadays animations and films can be easily produced by means of personal computers. People forms artificial actors as the way they wish and use them in virtual world. Software enabling them to live a virtual life beyond their real life is released.

The areas in which animation techniques are used increase every day. Nowadays, the areas in which animation is used most are the following areas (Quoted by Uğur from Fox and Waite, 1996):

Scientific works and researches

Engineering

Education and training

Film industry

Commercials

Art

Sport

Computer games and virtual reality

These areas can be collected under two topics as “education and researches” and “social life and marketing”.

2.4.1 Education and Researches

Animation is used actively in studies and researches in many scientific disciplines as the means increase every day. Animation provides great convenience in both education and usage areas and it expands horizons for reaching results as well. The tests that are impossible to perform by means of human power and potentials can be performed by means of animation.

Latest user products owned by almost every user enable to perform experiments in computer media, which are difficult to perform. Hereby the results possible to happen can be predicted in advance.

It is proved to which extent animation is efficient with respect to space works along with the developments experienced. Computer-aided animation software has great importance for designing spacecrafts whose production is planned and testing the potential circumstances that they may face with. It became possible to access three-dimensional displays of all the regions of world by means of the animation software called World Wide (NASA, 2010), which was provided for users in April 2010 by NASA. This software informing about climate, flora and elevation and population of the planet indicates the point reached by animation with respect to space works.



Figure 2.18. NASA World Wide (Microsoft, 2011)

Engineers utilize computer-aided animation in displaying complex motions. Thus errors can be avoided and measures can be taken even in the design stage. People who design land, marine and air transports can have a chance to observe and test virtually states of the parts that they design considering different wind and heat levels before beginning their production. Software enabling fast and easy intervention in animation models are preferred in both education and production areas.

Great deals of researches are performed in order to make education more enjoyable and interesting. One of the most efficient applications used in this matter is computer animation. Perception capacity of children is increased and their interest is aroused by preparing animations in a way that will attract their attention thanks to animation (Çelik, 2002).

It will be easier for students to learn the subjects that they read by reinforcing them with animation. Animation software called Vitamin released as a means of learning in 2008 and 35.000 users download it in its first month and this is an example indicating students lean towards animation-aided learning (MediaCat, 2008).



Figure 2.19. Vitamin (TTNet, 2012)

Simulators of land, marine and air transports are used in terms of providing simple and safe learning of usage of these transports. Students gain experience through simulators before using real transports. Besides costs, potential crashes will be avoided in this way definitely. In addition to this, simplified versions of aforementioned simulators are sold in technology stores for the ones wonder these types of experiences.

2.4.2 Social Life and Marketing

Importance of computer-aided animation in production of cartoons and science fiction increases day by day and computer-aided animation has been used efficiently in many films in recent years. First special effect in cinema is used in the scene of Mary Queen's execution in 1895 in the film called "The Execution of Mary Queen of Scots" (Quoted by Yurdigül & Zinderen from Rickitt, 2011). By means of the camera trick called "stop trick", Mary (Robert Thomae) stoops, the executioner comes, the hatchet goes down and the executioner handles the head and raises it finally (Sinemaestro, 2009).



Figure 2.20. The Execution of Mary Queen of Scots (Toptenz, 2011)

Star Wars, Jurassic Park, Toy Story, Matrix series and Avatar are a few example of film productions in which the animation is used.

Producer George Lucas' Star Wars became the production serial in which animation techniques would break new ground during their display period in 1970s. Detailed space and robot models are produced and three-dimensional space wars are staged. Star Wars inspired many producers and animation became a milestone.



Figure 2.21. Star Wars (New Film Reviews, 2012)

Jurassic Park brought computer usage in films in a different level in terms of using successfully model and dinosaurs modeled in computer. Animation team displayed the skeleton of a dinosaur as three-dimensional first in order to produce realistic dinosaur images in the film. On these skeleton muscles and at the top of it skin is identified. They tried to make best in order to reflect the motions of dinosaurs in a realistic way –which is one of the most important objectives of the animation- by analyzing the acts of the muscles and the skin. Thus difficult actions such as chasing humans by dinosaurs, running in the kitchen scene, jumping and slipping are achieved with flying colors. (Özgüç, 1995).



Figure 2.22. Jurassic Park (Guardian, 2009)

Toy Story produced in 1995 is the first cartoon produced completely in computer. This first cartoon produced in computer by Disney that has been using cartoonist experts in its all cartoons thus far became a milestone in the history of films (Wikipedia, 2012e). Whereas a hundred of drawings need to be produced for a single scene in the previous cartoons, being able to modify the scenes by means of computer formed a breaking point in

the progress of animation art. This production is followed by blockbuster computer-aided animation productions such as Monsters Inc, Cars ve Wall-E.



Figure 2.23. Toy Story (IMDB, 2012b)

When first film of Matrix was released in 1999, it became a cinema production in which all the technique information used until then is collated. Animation techniques used in this film affected the progress of present animation technologies as well. Scenes difficult to

shoot were reflected real-like by using green curtain in the production in which bullet time effect and motion capture technique are used considerably.



Figure 2.24. Matrix (IMDB, 2012c)

Thanks to the technical base information reinforced by Avatar, blockbuster Titanic film of Director James Cameron in 1997 and before them cult films of 80s such as Abyss and Alien, animation has reached its current point. 60percent of Avatar film budgeted 200 million dollars is prepared in digital media (Ntvmsnbc, 2009).



Figure 2.25. Avatar (IMDB, 2012)

Arthur Melbourne-Cooper produced first known animation-aided commercial film in 1899. A match commercial film produced during a puppet show in a puppet theatre is accepted as the first animation commercial film (Wikipedia, 2012f).

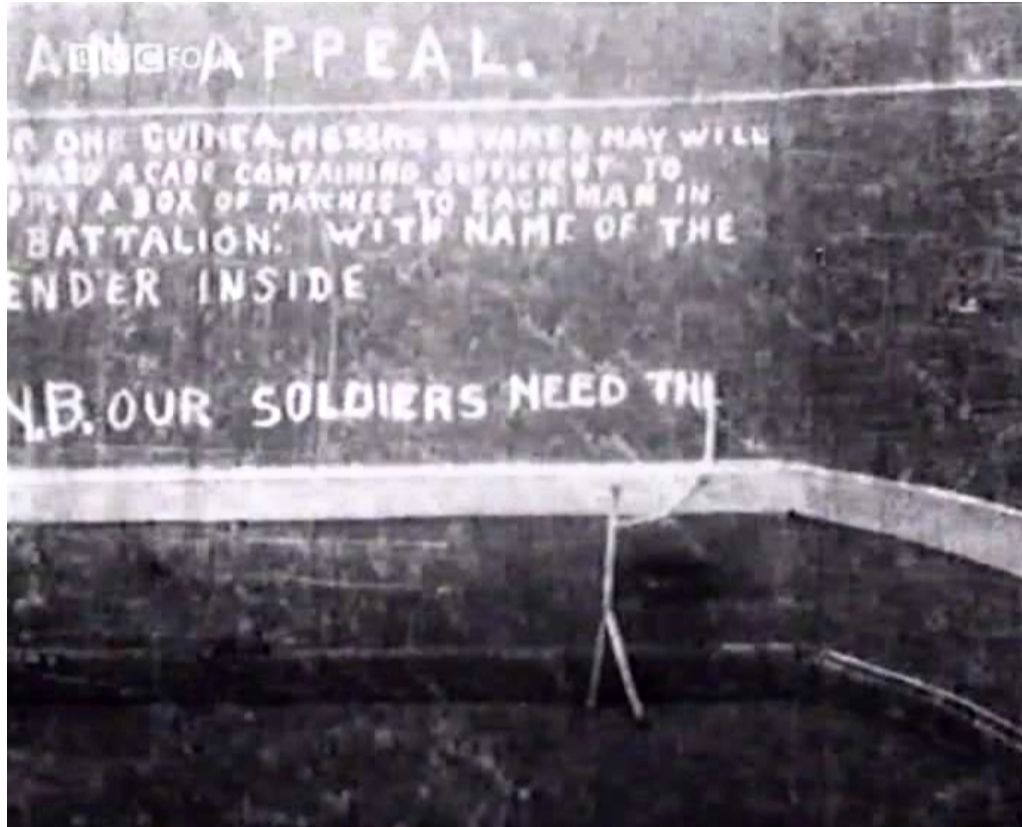


Figure 2.26. Match Commercial Film (UK Animation, 2012)

Advertisers noticed that the things that animation could display in the screen could be limited by only imagination. Animation techniques became preferable in promotion of the products day by day. Currently film-like computer animations are utilized especially in television commercials.

Animation production companies noticed in a short time the link between animation and marketing. Production companies began to produce for only commercial sector in both Turkey and all around the world after 1950s. However biggest attempt in terms of marketing was achieved by Disney Production Company in 1955 by opening Disneyland, amusement park. Thus animation characters branded and turned into a much greater commercial value than the value obtained from ticket sales of the films. Animation became a bringing-in branch for toy, tourism and entertainment sectors apart from commercial film sector.



Figure 2.27 Disneyland (This Day Trivia)

Artists found a new displaying tool by means of computer. It bought new dimensions to art by being used as an assistant tool in known branches of art. For example, three-dimensional pictures, which cannot be achieved easily via another tool, can be drawn easily via computer. This figure can be moved, rotated, scaled or another action can be performed on it by means of animation. All stages of the transaction between two different pictures can be displayed via computer.

Animation techniques can be used for enhancing the success of the sportsmen in many sport branches with an extent to athletics, tennis, golf and football. Actions of the players during sport can be recorded by the animation method for statistical usage. By analyzing certain parameters such as wrong actions, step lengths, successful and unsuccessful attempts, improving solutions are found.

Computer games produced via developing hardware and software has become quite popular recently. Similar simulators to the ones that are used in education are used for entertainment purposes. It is possible to get in a car, a ship, a plane, a helicopter or a

spacecraft, change its speed and looking them from outside and inside. The chance of wandering in any environment, using different transports, moving to different directions, embarking on adventures or being a player in various areas such as football and chess even came to the houses by means of computer games and virtual reality.

Currently game sector also utilizes Motion Capture technology as film sector does. Real images can be transferred into virtual media through this technology.

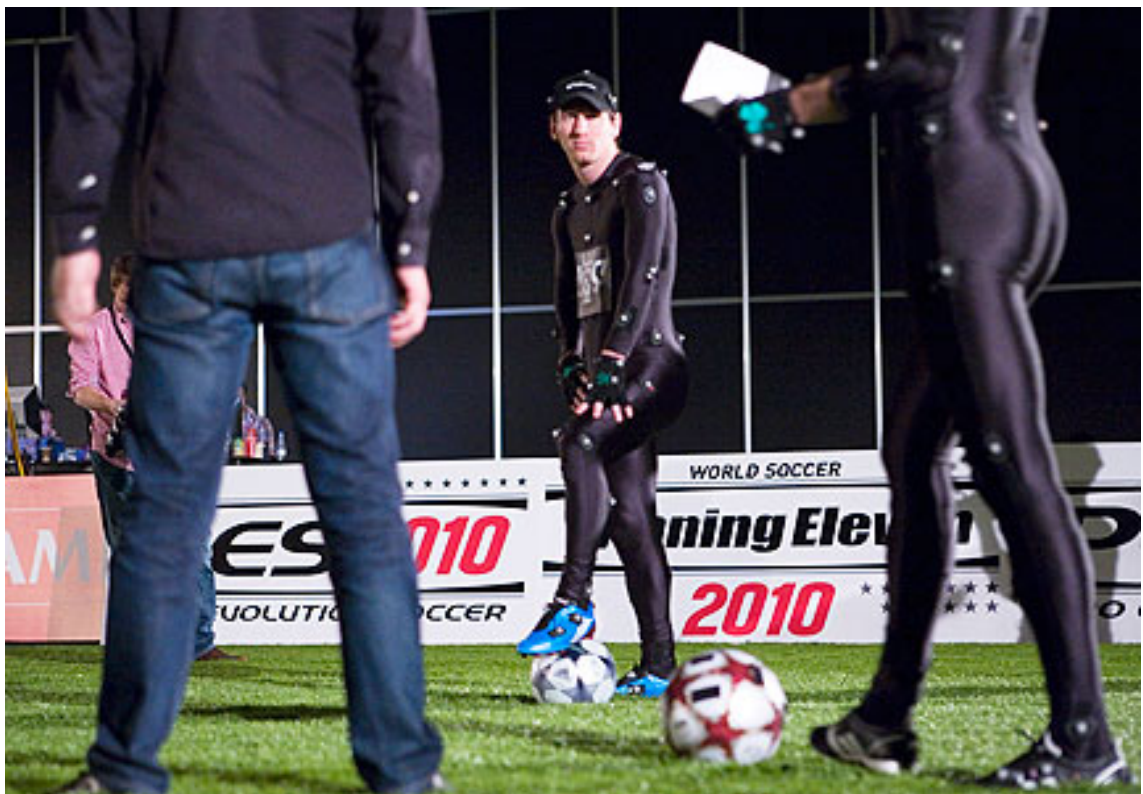


Figure 2.28. Motion Capture (Virgin Media, 2010)

3. DEVELOPMENT PROCESS OF ANIMATION

3.1. Basics of Computer Animation

To study various techniques and algorithms used in computer animation, it is useful to first understand their relationship to the animation principles used in hand-drawn animation. In an article by Lasseter, the principles of animation as articulated by some of the original Disney animators are related to techniques commonly used in computer animation. These principles are squash & stretch, timing, secondary actions, slow in & slow out, arcs, follow through/overlapping action, exaggeration, appeal, anticipation, staging, and straight ahead versus pose to pose. Lasseter is a conventionally trained animator who worked at Disney before going to Pixar. At Pixar he was responsible for many celebrated computer animations, including the first to win an Academy Award, *Tin Toy*. Whereas Lasseter discusses each principle in terms of how it might be implemented using computer animation techniques, the principles are organized here according to the type of issue they contribute to in a significant way. Because several principles relate to multiple issues, some principles appear under more than one heading (Parent, 2002).

3.1.1. Simulating Physics

Squash & stretch, timing, secondary actions, slow in & slow out, and arcs establish the physical basis of objects in the scene. A given object possesses some degree of rigidity and should appear to have some amount of mass. This is reflected in the distortion (squash & stretch) of its shape during an action, especially a collision. The animation must support these notions consistently for a given object throughout the animation. Timing has to do with how actions are spaced according to the weight, size, and personality of an object or character and, in part, with the physics of movement as well as the artistic aspects of the animation. Secondary actions support the main action, possibly supplying physically based reactions to an action that just occurred. Slow in & slow out and arcs are concerned with how things move through space. Objects slow in and slow out of poses. When speaking of the actions involved, objects are said to ease in and ease out. Such speed variations model

inertia, friction, and viscosity. Objects, because of the physical laws of nature such as gravity, usually move not in straight lines but rather in arcs (Parent, 2002).

3.1.2. Designing Aesthetic Actions

Exaggeration, appeal, and follow through/overlapping action are principles that address the aesthetic design of an action or action sequence. Often the animator needs to exaggerate a motion so it cannot be missed or so it makes a point. To keep the audience's attention, the animator needs to make it enjoyable to watch. In addition, actions should flow into one another to make the entire shot appear to continually evolve instead of looking like disjointed movements. Squash & stretch can be used to exaggerate motion and to create flowing action. Secondary actions and timing considerations also play a role in designing motion (Parent, 2002).

3.1.3. Effective Presentation of Actions

Anticipation and staging concern how an action is presented to the audience. Anticipation dictates that an upcoming action is set up so that the audience knows it is coming. Staging expands on this notion of presenting an action so that the audience does not miss it. Timing is also involved in effective presentation to the extent that an action has to be given the appropriate duration for the intended effect to reach the audience. Secondary actions and exaggeration can also be used to create an effective presentation of an action (Parent, 2002).

3.1.4. Production Technique

Straight ahead versus pose to pose concerns how a motion is created. Straight ahead refers to progressing from a starting point and developing the motion continually along the way. Physically based animation could be considered a form of this. Pose to pose, the typical approach in conventional animation, refers to identifying key frames and then interpolating intermediate frames (Parent, 2002).

3.2. Production Phase of Computer Animation

Whereas production phase of computer-aided animation preferred in terms of functionality, easiness and quality shares similarities with other types, it is different in certain parts.

Producing quality animation is a trial-and-error; iterative process wherein performing one task may require rethinking one or more previously completed tasks. Even so, these tasks can be laid out in an approximate chronological order according to the way they are typically encountered. Any proposed ordering is subject to debate. The one presented here summarizes an article that describes the system used to produce Pixar's Toy Story.

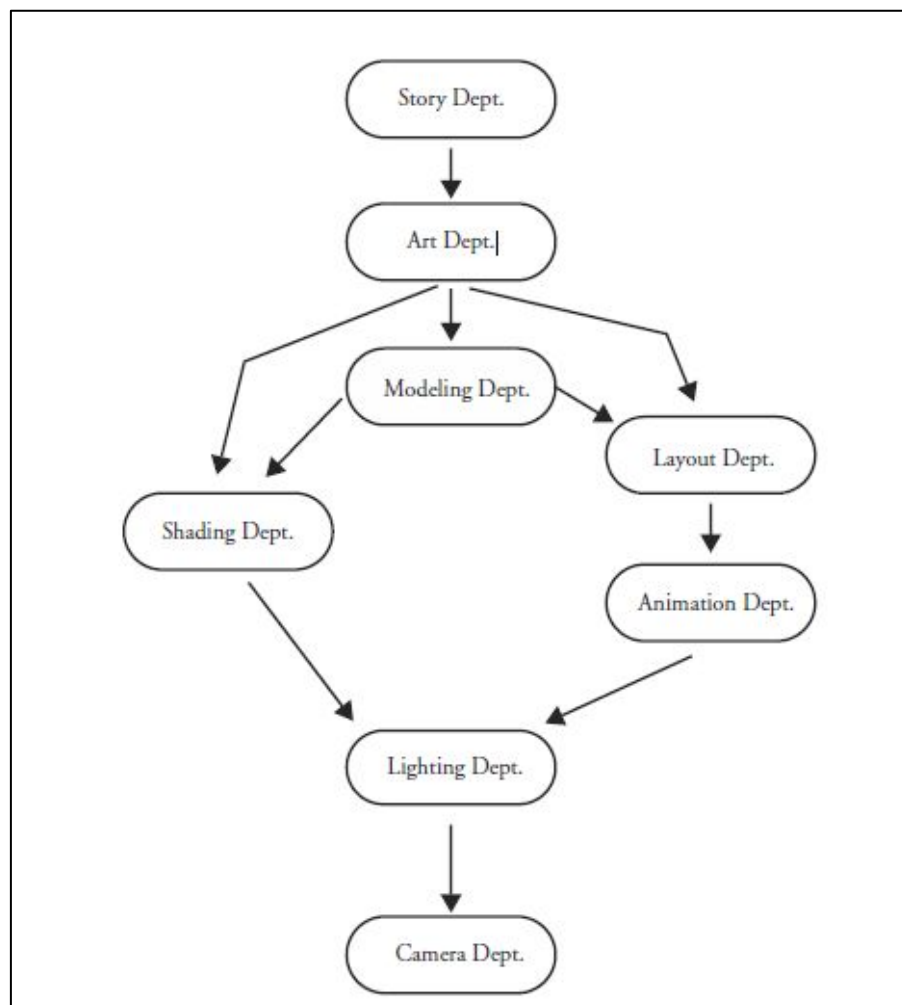


Figure 3.1. Toy Story Production Figure (Parent, 2002)

- The Story Department translates the verbal into the visual. The screenplay enters the Story Department, the storyboard is developed, and the story reel leaves. It goes to the Art Department.
- The Art Department, working from the storyboard, creates the designs and color studies for the film, including detailed model descriptions and lighting scenarios. The Art Department develops a consistent look to be used in the imagery. This look guides the Modeling, Layout, and Shading Departments.
- The Modeling Department creates the characters and the world in which they live. Every brick and stick to appear in the film must be handcrafted. Often, articulated figures or other models with inherent movements are created as parameterized models. Parameters are defined that control possible articulations or other movements for the figure. This facilitates the ability of animators to stay on the model, ensuring that the animation remains consistent with the concept of the model. The models are given to Layout and Shading.
- The Layout Department is responsible for taking the film from two dimensions to three dimensions. To ensure good flow, Layout implements proper staging and blocking. This guides the Animation Department.
- On one path between the Modeling Department and Lighting Department lays Shading. The Shading Department must translate the attributes of the object that relate to its visual appearance into texture maps, displacement shaders, and lighting models. Relevant attributes include the material the object is made of, its age, and its condition. Much of the effective appearance of an object comes not from its shape but from the visual qualities of its surface.
- On another path between Modeling and Lighting lies Layout, followed by Animation. Working from audio, the story, and the blocking and staging produced by Layout, the Animation Department is responsible for bringing the characters to life. In the case of parameterized models, basic movements have already been defined. The Animation

Department creates the subtler gestures and movements necessary for the “actor” to effectively carry out the scene.

- The Lighting Department assigns to each sequence teams that have responsibility for translating the Art Department’s vision into digital reality. At this point the animation and camera placement have been done. Key lights are set to establish the basic lighting environment. Subtler lighting particular to an individual shot refines this in order to establish the correct mood and bring focus to the action.

- The Camera Department is responsible for actually rendering the frames. During Toy Story, Pixar used a dedicated array of hundreds of processors called the RenderFarm (Parent, 2002).

4. STRUCTURAL ANALYSIS OF TURKISH ANIMATION

Following the popularity of animation all around the world, animation oriented works began to be formed also in Turkey many years ago. As one of the most popular type of the animation, cartoon had his share of this activation. Currently Turkish animation productions became competitive with their competitors in global arena. The studios being opened one after another created a competition environment in the field of cartoon. University departments and private courses training animation opened as a result of the demand developed. The parents become conscious and now they can even choose which production is convenient.

4.1. Historical Development of Animation In Turkey: Cartoon

Vedat Ar, PhD who is an instructor in the department of Ceramics in State Fine Arts Academy, produced first domestic cartoon called “Zeybek Oyunu” in 1947. The cartoon is black-and-white and it lasts three minutes. Ar produced more than three hundred commercial films between 1948-1970 with his company called Filmar (Şentay, 2009).

Popularity of cinema commercials enabled works of cartoon to be maintained by commercial films. İstanbul Advertising Company contracted some cartoonists and had them prepare cartoons. This advertising company having many animations training houses that are working professionally in Turkey expanded its staff with other cartoonists and accelerated the production because of the popularity of previously produced films. It was a golden opportunity for the cartoonists who had difficulty in finding a job because of the challenges experienced by press sector. However, produced films were elementary films in which simplest cartoon principles were implemented. Cartoon shooting techniques and expression oriented information brought by some artists who have been abroad enabled production of more qualified films. This developments triggered foundation of studios. Beside all these, Radar advertising company joined in the cartoon works by opening a cartoon department (Atan, 1995).

Approximately fifty short-length films such as “Koca Yusuf”, “Bu Şehr-i Stambul”, “Direklerarası” and “Ağustos Böceği ile Karınca” were produced at the studio called “Animated Comics” found by Oğuz Aral, Tekin Aral and Ferruh Doğan together in 1964. One of the most known of them is “Koca Yusuf” having its success with its great drawings and typecasting. The film was displaying accomplishments of Koca Yusuf evoking admiration by wrestling in Turkey, France, Belgium and United States of America in the ends of 19th century. Koca Yusuf falls overboard from “La Bourgogne” transatlantic sank while returning from United States. Then his hands are cut in order to prevent him to climb into a boat sailing on the sea and he drowns (Uzel, 2007).

Studios dispended when the animators quitted their job one by one; and this caused missing the great opportunity of institutionalization of cartoon art. One of the main dispending reasons of these studios was cartoonists not adapting working collectively and taking cartoon production as a temporary source of income. Therefore no effort put in developing cartoon art and most of the cartoonists turned back to press sector.

The film called “Çizgi” created with the technique of scratching by Tan Oral who won the short-length film award with his “Sansür” film in TRT Culture and Art Awards in 1969 could meet with the audience in a few private displays. His “Aslan Asker Svayk” film prepared by him with collage technique from the magazines of 1911 (Uzel, 2007).

Second boom in the cartoon production occurred when the television commercial films began to be broadcasted; but this occasion did not last long. However increasing demand met by Animators decreased in number even if was difficult. Fast production arising from this situation ignored cinematic and ecstatic quality of the films. Certain patterns were formed gradually and no innovation experienced. When this situation was realized, it was too late and demand for cartoon was decreased to minimum levels. Except from the cartoons prepared for commercials, some experimental films were also made even if for a short time period in 1970s (Atan, 1995).

However most Tonguç Yaşar who was one of the 1950-B generation cartoonists achieves important success in the field of cartoon. His short-length film called “Amentü Gemisi

Nasıl Yürüdü?” prepared by him and Sezer Tansuğ won the jury’s special award in 3th Golden Boll Film Festival held in Adana in 1972. Its starting point was Works of old calligraphy craftsmen. This film was the first Turkish cartoon that took part in 9th Annecy Cartoon Festival in 1973 and it passed the pre-selection and found qualified enough to be displayed (Uzel, 2007).

This animation is about an expression extracted from a verse of the Quran, “Amentü billâh! Ve bima cae min İndillah!” is sailed as an Ottoman boat by rowing by means of linear calligraphy art. Even if Yaşar presented works mainly in the field of linear animation, “Amentü Gemisi Nasıl Yürüdü?” is the first (animated-writing) work in Turkey, for this reason we can examine him under the disciple of “animated graphic design” as well (Ekşi, 2007).



Figure 4.1. Amentü Gemisi Nasıl Yürüdü? (NTS Mag, 2011)

Beyond being an example of a type-motion produced in our country in 1970s, it is an important work on the grounds of being designed by means of a discipline of our traditional art forms like calligraphy. The reason for being followed with interest in abroad and being accepted to festivals for this work was that it was opening the gates of a world unknown for westerners (Ekşi, 2007).

“Amentü Gemisi Nasıl Yürüdü?” was accepted as the most important work of Turkish animation cinema history as a result of an assessment performed (Kamera Arkası, 2012)

Director of this animation film, Tonguç Yaşar expressed followings for our animation cinema:

“There were many colleagues of mine producing only commercial films and they did not take this issue personally and the people who took it personally had their own films. Only three to five people from twenty had their own films. Those a few people were the ones thinking how they could do it in a different way. We still could not use our own cartoon style. Forming Turkish cartoon style gradually is a need indeed. Turkey had its own characteristics in comics but same thing could not be told for the cartoon. Because nobody had thought of it. Next generations must find a style of their own country but at the same time they must be universal. They have to acknowledge its basics and techniques well for this.” (Ekşi, 2007)

1970s is another more active period in terms of cartoons in comparison with other periods and this period can be called the period of competition and awards as well. Engin İnal taking part in Hisar Short-Length Film competition in 1970 with his work called “Silgi” and Gönül & Orhan Taylan taking part in this competition with their puppet film called “Lingo Lingo Şişeler” won the special awards with these works. These efforts were integrated by the works such as Ateş Benice’s works called “İnsanız Biz” and “Sentez”; works called “Kısasa Kısas” “Yaşlı Dut Sokağı” of 12 films produced by Emre Senan in 1972 and finally work called “Bay A” produced by Ahmet Sipahioğlu by method of body-color painting in Manchester Polytechnic in England (Uzel, 2007).

Cinema Club of Boğaziçi University (BÜSK) began to hold short-length film competitions in 1974. Cemal Erez won the animation award with his film called “65 K” at the first competition (Atan, 1995)

Emre Senan came first with his film called “Gergedan” in the competition held in 1975 and Ateş Akyüz came second with his film called “Evrin”. In the third year of the competition again Emre Senan came first with his film called “Canlandırma Tabanca” in 1976. Ateş Benice came second with his film called “Düğüm Nasıl Çözülür?” in that competition. BÜSK competition held for the last time in 1977 and again Emre Senan came first as he did in the last two competition. This time he won the award with his film called “Hayatında Eğri Çizgiyi İlk Kez Keşfeden Adam”. Selçuk Aşkın came second in that year with his film called “Birgün” (Uzel, 2007).

Ministry of Culture initiated a cartoon competition about “Nasrettin Hodja” in the same year. 10 films took part in this competition and first place was shared by Tunç İzberk’s film called “Hoca ile Hırsızlar” and Tonguç Yaşar’s film called “Hoca ile Hırsız”. Ateş Benice’s film, “Hoca Bir Gün” came second and Emre Senan’s film, “Kısasa Kısas” came third. Afterwards the Ministry had first and second winners make another cartoon about Nasrettin Hodja (Uzel, 2007).

The film called “Stereo” produced by Ateş Benice was displayed at Zagreb Animation Film Festival in 1980. Same film was invited to a competition held in Espinho in Portuguese next year and it was displayed in there. Benice won Golden Orange award with his work called “Sentez” at Antalya Film Festival in 1983 (Uzel, 2007).

1980s passed inactively in terms of creativity. A new cartoon competition began to be held in 1982 instead of Akşehir Nasrettin Hodja International Comics Competition, which was banned a year ago. Murat Havsa and Yıldız Cıbroğlu shared coming first, Atilla Ergüder came second and Bekir Susam came third. Additionally Türker Ede, Feza Baykal and Timuçin Tarhanlı won the special award (Uzel, 2007).

Tonguç Yaşar who won the achievement awards of Ministry of Culture produced many films. He produced “Kaplumbağa ile Tavşan” film and “Cüppe” and “Hırsız’ın Hiç Mi Kabahati Yok?” films in 1985 by heading away from Nasrettin Hodja stories. He produced “Kuş ve Avcı” film with Meral İmren in 1987, “Sağlığımızı Koruyalım” film for TRT in 1990 which was about health care of children, “Balina ve Mandalina” film in 1992 on

behalf of Ministry of Culture adapted from Fazıl Hüsni Dağlarca's same titled poem, "Öhö, öhö, öhö" film in 1993 again on behalf of Ministry of Culture which was about the harm done by cigarette consisting of five film of three minutes (Uzel, 2007).

Ali Murat Erkorkmaz's "Quick Ease" cartoon take place in the first ten films amongst 350 films at Annecy Animation Film Festival of France (Uzel, 2007).

"Kunduracı ve Cinler" film produced by Nimet Yardımcı won an award in 5th Ankara National Film Festival and it was an adoption of Grimm Brothers' tale, which was narrating the story of an old shoemaker and three warm-hearted goblins. Additionally "Evliya Çelebi" produced by Pasin-Benice workshop by heading away from Yalvaç Ural's scenario and broadcasted on television and also the character prepared by Ali Murat Erkorkmaz for Mazhar-Fuat-Özkan's "Vak-the Rock" music video were amongst significant works (Uzel, 2007).

First cartoon seminar was held in 1989 with participation of managers of TRT and representatives of Ministry of Culture; this seminar was appreciated in terms of development of Turkish cartoons (Uzel, 2007).

"Anatolia Cartoon Festival" being held as from 1988 gained an international identification with the contributions of Ministry of Culture, Demo Advertising Organization Co.Ltd. and Association of Cartoonists after 1994. The purpose of this festival was introducing the children who will shape the future other cultures except from their culture for maintaining transnational peace and friendship, and globalization of Turkish cartoon producers. The films in the festival were displayed for free (Uzel, 2007).

4.1.1. Animations Prepared by Ministry of Culture

Authors Royalties and Directorate of Cinema related to Ministry of Culture and Tourism had declared the list of cartoons made to use in cultural activities in 2005 (Ministry of Culture and Tourism, 2005):

Name of the Film: Bamsı Beyrek

Producer: Damla Animation

Director: Orhan Büyükdoğan

Year: 1988

Name of the Film: Tepegöz

Producer: Damla Animation

Director: Ali Recan

Year: 1989

Name of the Film: Kantrali

Producer: ARF Production

Director: Serdar Canaslan

Year: 1989

Name of the Film: Manas Destanı 1

Producer: Denge Animation

Director: Bahattin Alkaç

Year: 1990

Name of the Film: Hızır 1

Producer: Sineoptik

Director: Orhan Büyükdoğan

Year: 1990

Name of the Film: Hızır

Producer: Tele Çizgi

Director: Yetkiner Ulukılıç

Year: 1990

Name of the Film: Mesnevi'den Hikayeler

Producer: Damla Animation

Director: Mustafa Şevki Doğan

Year: 1990

Name of the Film: Hızır 2

Producer: Tele Çizgi

Director: Serdar Canaslan

Year: 1991

Name of the Film: Manas Destanı 2

Producer: Denge Animation

Director: Bahattin Alkaç

Year: 1991

Name of the Film: Midas'ın Kulakları

Producer: Ateş Benice

Director: Ateş Benice

Year: 1992

Name of the Film: Van Kedisi

Producer: Pasin Animation

Director: M.Aydın Yalçın

Year: 1992

Name of the Film: Süper Kelaynak

Producer: Animatek Ltd.

Director: Serdar Canaslan

Year: 1992

Name of the Film: Balina İle Mandalina

Producer: Tongu Yaşar

Director: Tongu Yaşar

Year: 1992

Name of the Film: Güvercin İle Şahin

Producer: Orhan B. Doğan

Director: Orhan Büyükdoğan

Year: 1992

Name of the Film: Falaka

Producer: Betul Kreasyon

Director: Tun İzberg

Year: 1992

Name of the Film: Şaşkın Sihirbaz Ş.Şapka

Producer: Atlantis Film

Director: Meral Erez-Z. Çağdaş

Year: 1992

Name of the Film: Dört Kadın

Producer: FTV Production

Director: Havva Kangol

Year: 1993

Name of the Film: Ormandaki Apartman

Producer: Yapım Yön.Film

Director: Zafer Kalkın

Year: 1993

Name of the Film: Küçük Can ve Renkli Afacan

Producer: Atlantis Film

Director: Zühal Çağdaş

Year: 1993

Name of the Film: Karagöz Maceraları

Producer: Pasin Animation

Director: Derviş Pasin

Year: 1993

Name of the Film: Gözü Boynuz ile İzi Yıldız

Producer: N.Yardımcı Çizgi F.

Director: Nimet Yardımcı

Year: 1993

Name of the Film: Kayıp Masallar

Producer: Erez Production

Director: Cemal-Meral Erez

Year: 1993

Name of the Film: Öhö Öhö

Producer: Tonguç Yaşar

Director: Tonguç Yaşar

Year: 1993

Name of the Film: Ev

Producer: Advertising Tic.

Director: Emre Senan

Year: 1993

Name of the Film: Pamuk Prenses 7 Cüceler

Producer: C Film Atölye

Director: Erim Gözen

Year: 1993

Name of the Film: Dolu Boşluk

Producer: Kösemen Org.

Director: İshak Öztürk

Year: 1994

Name of the Film: Topal Martı

Producer: Tonguç Yaşar

Director: Tonguç Yaşar

Year: 1994

Name of the Film: Türk Canlandırma Sineması

Producer: İris Yay.

Director: Turgut Çeviker

Year: 1994

Name of the Film: Yurtaşlık Kültürü

Producer: Türsak

Director: Cartoon Production Dir.

Year: 1994

Name of the Film: Nasrettin Hoca

Producer: Denge Animation

Director: Bahattin Alkaç

Year: 1996

Name of the Film: Deli Dumrul

Producer: Damla Animation

Director: Bahattin Alkaç

Year: 1999

4.1.2. Animations Made in Turkey Since 1990

Master cartoon artist Levent Elpen has prepared a list of animation films made in Turkey since 1990 by his own work (Elpen, 2009a)

Name of the Film: Balıkçıl ile Yengeç- Hayvan Hikâyeleri

Producer: Tele Çizgi

Scenarist: Yusuf Özaslan

Director: Yetkiner Ulukılıç

Animators: Yetkiner Ulukılıç, Mehmet Dal, Levent Elpen

Year: 1991

Name of the Film: Aldanan Tavşan- Hayvan Hikâyeleri

Producer: Tele Çizgi

Scenarist of Animation: Yusuf Özaslan

Director: Yetkiner Ulukılıç

Animators: Yetkiner Ulukılıç, Mehmet Dal, Levent Elpen, F. Gürcan Mermertaş, Necdet Yılmaz, Şenel Yeşilot

Year: 1991

Name of the Film: Yeşil Kedi'nin duvardaki resimde canlanan dedesi

Scenarist-Director-Animator: Levent Elpen

Year: 1991

Name of the Film: Ö, P ve R harfleri- Alfabe'den10 dakikalık bir bölüm

Producer: Tele Çizgi

Animator: Levent Elpen

Year: 1992

Name of the Film: Bosna-Hersek'de Hayat Devam Ediyor

Scenarist-Director-Animator: Levent Elpen

Year: 1993

Name of the Film: Altın ve Gümüş Değirmeni

Producer: Denge Animation

Scenarist: Osman Oktay

Director: Muzaffer Kılıç

Animators: Levent Elpen, Serdar Eryücel

Year: 1993

Name of the Film: Biberon

Director-Animator: Mustafa Bilgin:

Year: 1993

Name of the Film: Gölge oyunu

Director-Animator: Mustafa Bilgin:

Year: 1994

Name of the Film: Kebabaluba

Producer: Esin Desen
Director: Tahsin Özgür
Scenarist: Tahsin Özgür, Cemil Türün
Animator: Tahsin Özgür
Year: 1995

Name of the Film: Nilüfer
Producer: TEMA Foundation
Director-Character Designing: Murat Çokal
Scenarist: LOWE ADAM Creative
Animators: Murat Çokal - Arif Çetiner
Year: 1995

Name of the Film: Yeşil Çocuk
Producer: TR Ministry of Environment
Director-Character Designing: Murat Çokal
Scenarist: Pervin Ünalp
Animation Director / Head Animator: Hakan Yılmaz with a 10 people of animation crew
Year: 1997- 1998

Name of the Film: Yeşil Çocuk
Producer: TR Security General Directorate Traffic Services
Director-Character Designing: Murat Çokal
Scenarist: Pervin Ünalp
Animation Director / Head Animator: Hakan Yılmaz with a 7 people of animation crew
Year: 1999

Name of the Film: Earthquake Training Films
Producer: TR Ministry of National Education Education Technologies Gen. Dir.

Director-Character Designing: Murat Çokal

Scenarist: Pervin Ünalp

Year: 2000

Name of the Film: Uyarı-Yorum

Scenarist-director-animator: Beste Demirel

Year: 2002

Name of the Film: Amcabey anlatıyor: C.N.Güler Age of 100. (cartoon-documentary)

Director-Animator: Mustafa Bilgin:

Year: 2002

Name of the Film: Kiuv!

Director-Animator: Mustafa Bilgin:

Year: 2003

Name of the Film: Son Bilet - classical drawing and computer techniques for 15 minutes

Producer: Bilge Yayıncılık

Director-Animator: Levent Elpen, Hakan Uzer

Story: Hüseyin Yürük

Scenarist: Levent Elpen

Year: 2004-2005

Name of the Film: Park Dede

Producer: This cartoon has prepared by AnimaTürk Animation under the sponsorship
Municipal of Güngören.

Director: Mehmet Şenocak

Scenarist: Suna Yıldırım

Animators: Özgür Saral, Mehmet Şenocak

Year: 2005

Name of the Film: Hayat Çizgiform Değildir

Producer: Kovan Multimedya / Ankara

Scenarist of Animation: Tarkan Terzaydın

Director: Mustafa Güran

Animators: Hakan Yılmaz, Onur İslam (CG)

Year: 2005

Name of the Film: Hezarfen, Galata Kulesi ve Kız Kulesi

Animator: Levent Elpen

Year: 2006

Name of the Film: Bomba

Director-Animator: Levent Elpen

Scenarist: Yücel Ünlü

Year: 2006

Name of the Film: Routine

Scenarist-director-animator: Beste (Demirel) Çobanoğlu

Producer: Beste Çobanoğlu

Year: 2007

Name of the Film: Su

Producer: This cartoon has prepared by AnimaTürk animation with the sponsorship
Of Konya Metropolitan Municipality.

Director: Mehmet Şenocak

Scenarist: Nesimi Karikuta

Animators: Murat Boyacı, Mehmet Şenocak

Year: 2007

Name of the Film: Ağaç ve Dinozor

Producer: This cartoon has prepared by AnimaTürk Animation for the writer Sema Maraşlı.

Director: Mehmet Şenocak

Scenarist: Sema Maraşlı

Animators: Zuhal Özcan, Mehmet Şenocak

Year: 2007

Name of the Film: Oku

Producer: This cartoon has prepared by AnimaTürk Animation for the Zinde Social Improvement Institute.

Director: Mehmet Şenocak

Scenarist: Sertaç Ercan

Animator: Mehmet Şenocak

Year: 2008

Name of the Film: Yeşil Kedi

Producer: Animatiks

Director: Levent Elpen

Scenarist: Levent Elpen

Animators: Levent Elpen, Hayrettin Tunç, Enes Bilgi

Year: 2008

4.1.3. Cartoons Featured In By TRT Çocuk

Besides animations products in Elpen's works, after TRT Çocuk started to broadcast so many national productions made and broadcasted.

Name of the Film; Pepee

Year: 2009

Producer: Düşyeri

Name of the Film; Küçük Hezarfen

Producer: Düşler Evi

Year; 2009

Name of the Film; Kasaba

Producer; Zor Zanaat

Year; 2009

Name of the Film; Keloğlan Masalları

Producer: Animax

Year; 2009

Name of the Film: Dede Korkut Hikayeleri

Producer: Mavi Rüya

Year: 2009

Name of the Film: Harika İşler Takımı: HİT

Producer: Siyah Martı

Year: 2009

Name of the Film: Nane ile Limon

Producer: Cordoba

Year: 2009

Name of the Film; Kartonistan

Year: 2010

Producer: Karton

Name of the Film; En Çok Neyi Seversin?

Year: 2010

Producer: Karton

Name of the Film; Ramazan Günlüğüm

Year: 2010

Producer: Karton

Name of the Film; Çizgi Film Makinesi

Producer; Zor Zanaat

Year; 2010

Name of the Film: Süper Ramazan

Year: 2011

Producer: Karton

Name of the Film; Tilki

Producer; Zor Zanaat

Year; 2011

Name of the Film: Cille

Producer: Cordoba

Year: 2011

4.2. Cartoon and Cultural Transferring Relation

The culture is defined as “formation and development of a society according to its own internal laws” in the Philosophy Dictionary of Turkish Language Institute.

Emre Kongar defines culture as; “all the things created by humans. All the equipments created by humans are examples of materialistic culture, whereas all the meanings, values, rules and beliefs are examples of moral culture (Kongar, 1994)

There is also a “National Culture” concept according to Emre Kongar. This concept is used for differentiating a nation from other districts of humans. It is the reason for existence of other countries in a sense. In addition to geographical differences, sometimes language, sometime religion and sometimes other characteristics are sought for humans to live in the framework of forming different units (Kongar, 1994).

According to Ziya Gökalp; culture concept is described by adding a “civilization” concept to it, which is “National culture”. He says, “A civilization is a common asset of all nations. Because each civilization has been created by living a common life with all other nations. Thus each civilization is definitely international. However each civilization takes special forms and these forms are called culture” (Gökalp)

Cartoon is a technique of animation cinema in which art and technique integrated. It is a joint product of graphic art, cinema, music, literature, ballet and electronic revolution (Senan, 1985). Following this definition, using cartoons for educational purposes via television, as a visual communication tool can be beneficial. Cartoons and illustrations are definitely beneficial and cheap stimulus (except from harmful ones) particularly in terms of enhancing fast reading and comprehension skills of children. They enrich vocabulary of children and adults in terms of language and words, they endear painting art to them, and they reveal aesthetic trends. Therefore elaborated illustrations, cartoons and graphics can take major tasks in developments and culture adoption of next generation of society (Tepecik, 1990). Besides, cartoons being more understandable than the mass communication based on just writing play an incentive role in transmission of complex messages based on considerably abstract concepts.

The intended messages are presented clearly in most of the cartoons. Scenes of the cartoons and speeches of typing characters which are difficult to notice need to be assessed and addressed. Because "cartoons broadcasted without being chosen and analyzed in

accordance with broadcasting principles can deal great blows to cultural values of the society" (Tepecik, 1990).

Speaking of characters at cartoons may be at variance with value quality of viewers. Argot words and sentences may be used. Attitudes and style of understanding the life of typecasting in scene of cartoon may not fit to viewers. Attitudes of cartoon's characters to each other, respect and love measures, intimacy measures may differ from viewers' living. Even though good side wins the fight between good and bad side in cartoons, violence in fighting and war scenes may affect the viewers in wrong way. Scenes in cartoons may be out of keeping with nation, flag and culture, i.e. tradition, convention, consuetude and behavior.

"Especially it may have the danger of leading the children wrongly. Because the children are affected according to their interests through they perceive what they watch (Atan, 1995)."

4.2.1. The Impact of Cartoon Films of Foreign Cultures on the Audience

Many of the cartoons featured in television and cinema and in sale belong to foreign cultured productions. Preferring the foreign productions is for the reason of expenditure and also not having any production long termed and qualified to broadcast is another reason. Having no possibilities causes the viewers are exposed to productions appealing to different cultures. A Turkish viewer watching a cartoon prepared in accordance with the living and interest of an American come across a messages he does not need to take. This viewer puts in his mind the details belonging to foreign culture before he learns his own culture and style of living.

Nevzat Yalçıntaş defines his opinions about foreign culture productions effects like that:

"One of the reasons which prevent Turkish youth being grown in accordance with national culture and ethic is that foreign cinema and foreign cartoons make propaganda of their own culture with the help of cinema and television,

which are tools of mass communication. Besides impossibilities, Turkish education is impassive and especially schools are full of neglects and insufficient knowledge and this issue prevents our youth to grow up with the lacking of national and moral feelings (Yalçıntaş, 1982)."

Besides, foreign cartoons are limited about making changes on them so they have to be featured in as they prepared. Accepting as they are may result with broadcasting the abrasive scenes.

Television and recently Internet have made significant changes on children's interests. But the most important thing is that sometimes with their own wants sometimes with the choices of adults children come across various media contests and this situation carries the children to a world which adults have hard times to get over with. In this sense, effects have overreached the cultural breaking and dislocation of interest in children. Yet people accept what they see in television as normal and so they are affected with they watch on television. News contests and scenes repeated constantly and causing anxiety generally are exposed to collectively via television. It is not wrong to think that effects of these will be double on children comparing with the adults.

Postman points at that the children are exposed to monetary, social and sexual relationships belonging to adults' life, fighting, arguments and violence, secrets about diseases and death and this means the annihilation of childhood. According as Postman, opposite of babyhood, childhood is a social construction not biological and caring about children's happiness by accepting that social fact means the defending the opinion of a healthy society. On the other hand, the events and notions seen on news and serials in television reflect the adult's relationships not fitted to be in a child's world. (Quoted from Postman, Cesur and Paker, 2007). At this point, it is obviously seen how much important correct production choice is. While choosing a foreign production, unfortunately it is not easy to find stories, as it required.

4.2.2. The Impact of Cartoon Films of Domestic Culture on the Audience

The basic goal in cartoon broadcastings to help children improve mental and physically within the frame of pedagogical contests according to their age range together with giving fun. Cartoons, which are suitable for viewers socializing and gaining the manners and behaviors required, should be chosen technically. As long as age groups increase and consciousness level rises, the percentage of being affected from cartoons will decrease but, when thinking the huge amounts of children watching cartoons, it is so clear that these productions have important roles.

Cartoons belonging to national culture prevent the children be estranged to the common values. It helps the viewer improve the language skill and use the language correctly and well. In the cartoons, raising the viewer awareness of he got place and value in society, reinforcing the trust on himself and his environment, educations regard to healthy relationships with parents, brothers, relatives and environment and getting rid of wrong feeding behaviors, protection of health, caring of cleaning, knowledge about avoiding accidents and dangers may be taught.

Besides, cartoons belonging to national culture take the initiative to gain children new notions and behaviors mentally, sensationally and physically, enlighten them about getting information and its ways and them being attuned to modern world. Cartoons to be prepared in the light of educational programs make the learning easier. Yet children emulate the characters that they saw on scenes.

4.3. Sectoral Structure of Cartoon in Turkey and in the World

Before discussing the expressional characteristics of animations it will be beneficial to identify and describe the history of animation, leading animation film-makers, leading studios and schools, film types and forms and animation techniques. This effort is

important in terms of presenting an introduction to animation and examining its progress and differences within its long history.

4.3.1. Sectoral Structure of Cartoon in the USA

In the 1930's, along with the developments in USA, Germany and France can be defined as leading two countries and schools of animation art in Europe for this period. French artists are impressed by Dada and surrealism movement and German artists are impressed by Bauhaus and expressionism (Bendazzi, 1994).

During and afterwards the second world war, animation had its share of the change along with the changing social and artistic dynamics, particularly in Europe some movements in the field of animation were observed and great animation masters began to appear among the European artists. Unlike the animators in USA, European animators focused on the three dimensional animation and many of the great masters were amongst them.

George Pal born in Hungary began puppet animation and continued in Holland to where he escaped for getting rid of the Nazi pressure and he made commercial films sponsored by many firms. He began to desire creating his own films and so he founded the greatest puppet animation studio of Europe in that period and then he moved to USA with his European assistants and continued his anti-Nazi films in USA (Bendazzi, 1994).

As a result of the interest and excitement shown in animation films, many Animation companies were found in the beginning of 1900's and Serial films such as The Adventures of Dinky Doodle were produced. Otto Messmer created Felix the Cat character and its animation was produced in 1920. Felix being very popular in those years is the first "star" animation character (Türker, 2011).

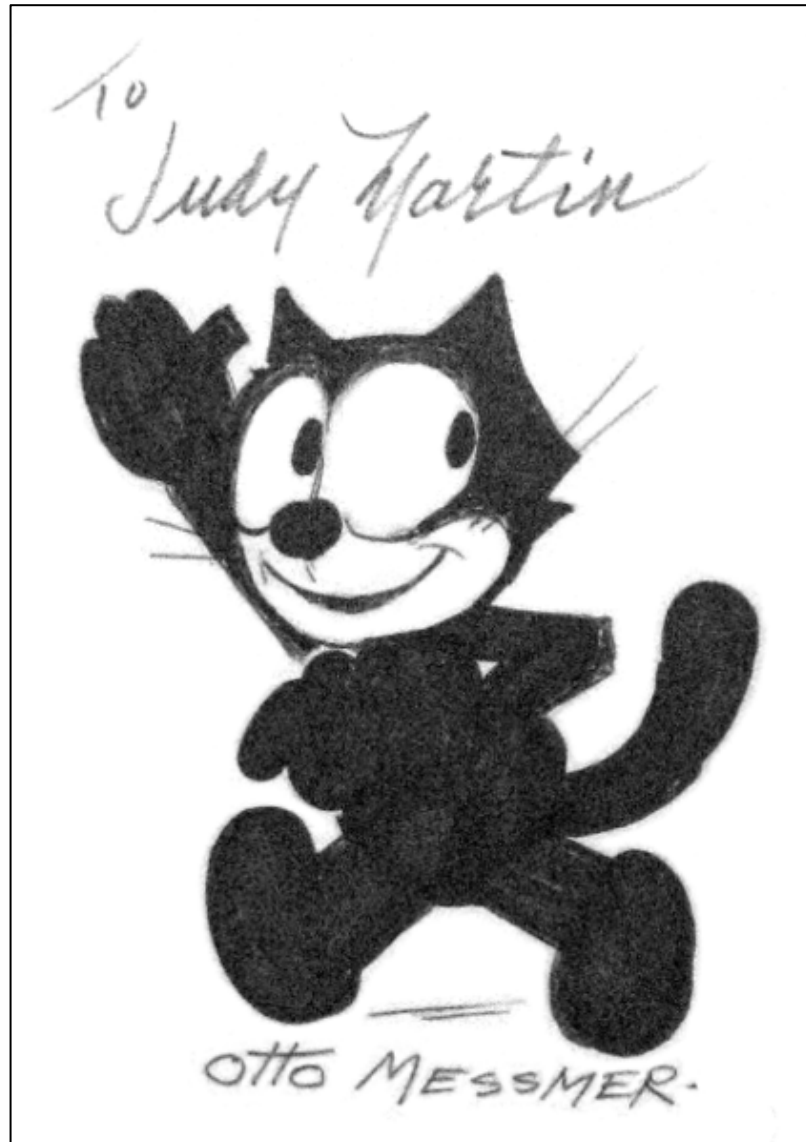


Figure 4.2. Felix the Cat (Wikimedia, 2012c)

The new character overshadowing the popularity experienced by Felix would be popular all around the world by firstly being popular in America in 1930s. This character is Mickey Mouse created and developed in Walt Disney studios.

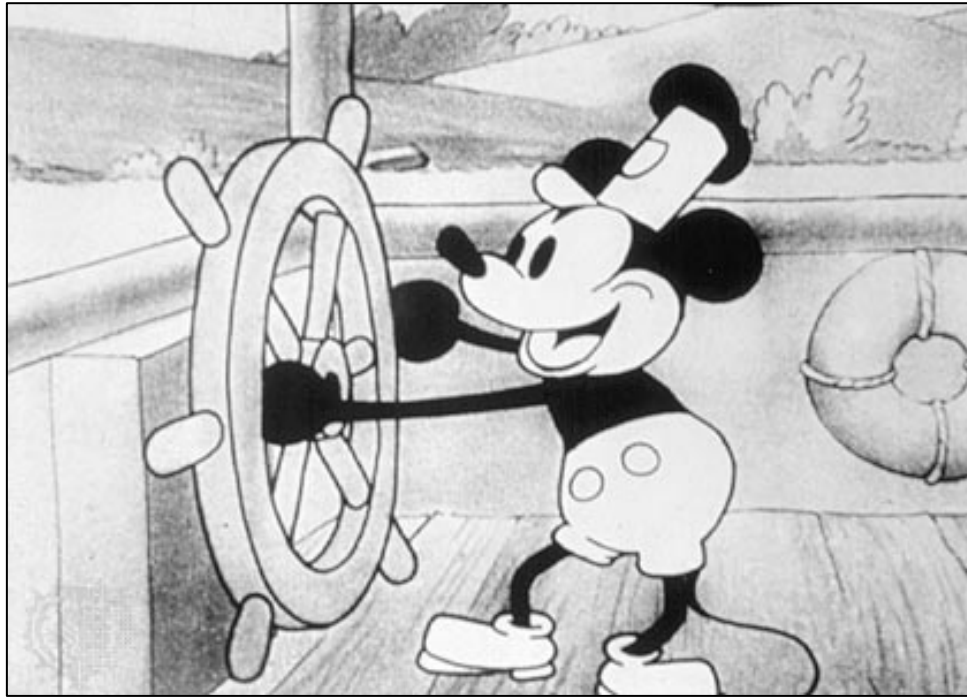


Figure 4.3. Mickey Mouse (Wikimedia, 2012d)

Beginning his career as an illustrator at the age of sixteen, Walter Elias Disney (1901-1966) found his own company titled Laugh-O-Gram-Corporation after he graduated from Art Institute and produced his first short films with Ub Iwerks. With his talents as well as his commercial intelligence and vision, he planted the seeds of Walt Disney studios found by him in 1923 and became the greatest and most successful company in animation and film sector (Biography, 2010).

Walt Disney created Mickey Mouse in 1928, which is worldwide known, and the most famous cartoon character (Wikipedia, 2012). Mickey Mouse character still keeps its popularity. It has turned into a commercial commodity with a wide range of products from t-shirt press to toys.

In 1932 *Flowers and Trees*, first colored animation whose production was undertaken by Disney Production Company won the American Academy Award. *Hunger* (1974) is the first computer-based animation nominated for Academy awards. Afterwards it began to give awards in also animation category (McLaughlin, 2001).

Warner Bros (Warner Brothers) which is a much older (1905) company than Walt Disney began to be active in animation film sector in 1930s by recognizing increasing interest in animation films. In the same period animation world gained many new characters thanks to Hanna-Barbara animation studios. These types of studios; made great contributions to experience, aesthetic perception, entertainment, education and cultural life of animation film sector with the characters they created and the techniques and methods they developed (Türker, 2011).

With its episodes of 5 minutes, Crusader Rabbit (1949) created by Alex Anderson was broadcasted in American NBC television as the first animation television series (McLaughlin, 2001)



Figure 4.4. Crusader Rabbit (Soda Head, 2012)

William Saxenian created bouncing Ball accepted as the first computer animation at MIT in 1950. The computer software prepared by Ivan Sutherland at MIT in 1963 for his PhD dissertation paved the way for interactive animations and animations used for video games.

The Andromeda Strain (1971) is the first film in which the computer-based animation is used as special effect (McLaughlin, 2001).

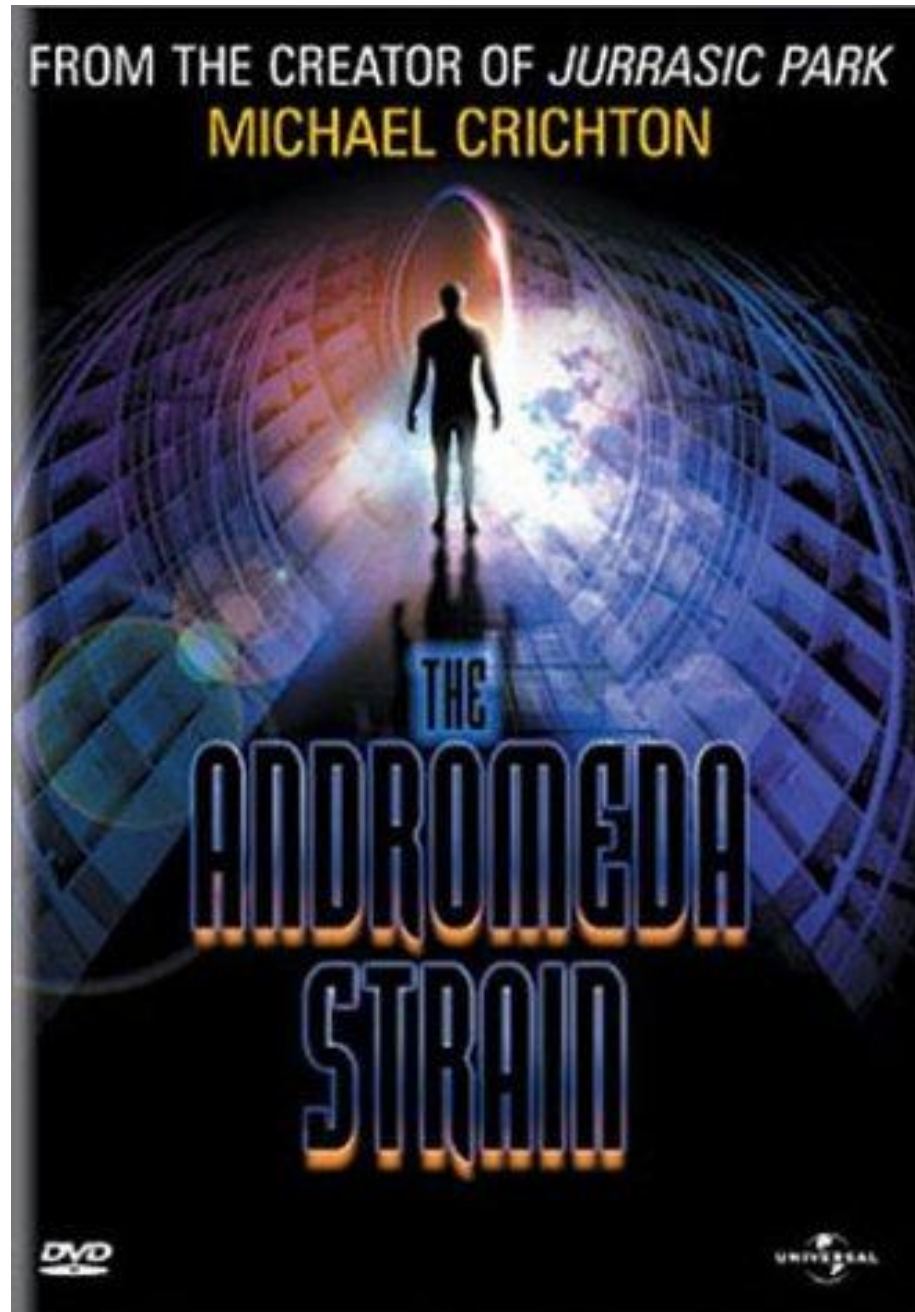


Figure 4.5. The Andromeda Strain (IMDB, 2012a)

Eyes, ears, minds of millions of people are the subject of Disney's messages or products. Richard Schickel prepared a report of Disney legend and made some determinations: By 1966, following estimations were made regarding the products of Walt Disney

Productions: 240.000.000 people have watched at least a Disney film in the world, 100.000.000 people watches a Disney show every each week. 800.000.000 people have read a book or magazine produced by Disney and 50.000.000 people has listened and danced with the music produced by Disney. 80.000.000 people have bought a commercial good produced with Disney license. 150.000.000 people have read a comic produced by Disney and 80.000.000 people has watched an educational film produced by Disney at school, church or work. Amusement world known as Disneyland in public but promoted as “Disney’s Magic Empire” has been visited by 6.7 million people (Schickel, 1997).

4.3.2. Sectoral Structure of Cartoon in Japan

Contrary to other cartoon films, “Anime” which is a type peculiar to Japan is a drawing art. Although it has the same technical characteristic as cartoon films, it addresses people from every age. Cartoon films address children in general. It is quite different from the cliché cartoon film term in other cultures. It has many special types such as emotional, drama, fantastic and supernatural. The history of anime began at the start of the 20th century, when Japanese filmmakers experimented with the animation techniques that were being explored in the West.

While the earliest known Japanese animation dates from 1917, and many original Japanese cartoons were produced in the ensuing decades, the characteristic anime style developed in the 1960’s notably with the work of Osamu Tezuka and became known outside Japan in the 1980’s. Most of the time, anime comes from a manga - Japanese comics. (Somer, 2010)

Many anime have a very different art style from what would commonly be called anime style, yet fans still use the word anime to refer to these titles. According to Martin Webb, generally the most common form of anime drawings includes exaggerated physical features such as large eyes, big hair and elongated limbs and dramatically shaped speech bubbles, speed lines and onomatopoeic, exclamatory typography (Webb, 2006).

Big companies began to invest in this art field in 1980's, which is the period accepted as the golden age of Anime, and master piece of films were produced in those years. In these years, long-featured films of the directors such as Hayao Miyazaki and Tsao Takahata became very successful, besides the films produced for television. In 1988, "Akira" directed by Otomo was accepted one of the most successful films in the anime history with its successful animation technique and impressive story and by being drawn frame by frame. At the same time, it enabled anime to be recognized in also USA. (Hendrich)

Anime as a film type meant a great deal for Japan wounded materially and spiritually after the Second World War. It was considered important in terms of being an art branch incorporating spirit of East culture as a media that can reach numerous people easily and a media that can be reached easily. The cultural and social problems that was experienced or that could be experienced during the restructuring of Japan. There are "Manga"s in the origin of Animes which means "comics" and has a long history. Different from USA convention, Mangas and Animes include deaths and injuries. Without any commercial concern, end of the story is waited for death of the heroes. Heroes grow up, improve and die while the film, series or comics is continuing (Hendrich).

The success and popularity gained by Anime led Japan government to make some efforts in order to increase that success. In 2008, the Japanese government created the position of Anime Ambassador and appointed Doraemon as the first Anime Ambassador to promote anime worldwide in diplomacy (Milliyet, 2008).



Figure 4.6. Heidi (Wikimedia, 2012e)

4.3.3. Sectoral Structure of Cartoon in Europe

In the beginning of 20th century first big steps of animation was taken in France and first organized animation studio of Europe was founded. In this studio founded by a film-maker called Lortac whose real name was Robert Collard, unlike to American motion humor (slapstick), movies having a sense of humor based on the character was screened in 1919 (Bendazzi, 1994).

Alexandre Alexeieff born in Russia is one of the leading persons of animation. After he moved to Paris for getting rid of the pressure of Bolsheviks, he worked as a painter and stage designer for years and then he began to create his master piece of work titled “Night on Bald Mountain” (Une nuit sur le mont chauve) in 1932 with his American musician friend Claire Parker who lived also in Paris. After working period taking months the film was completed in 1933. Although being appreciated a lot, the film production companies founded its preparation process too long and he could not make an agreement. Therefore Alexeieff stopped making art films and began to shoot commercial films. He won the best animation film prize with his film titled “Vapor” in 1952 at Venice Film Festival and he prepared the opening scene of “The Trial” film of Orson Welles. He shot a film adapted from the work titled “Nose” of Gogol in 1963 with again Claire Parker (Bendazzi, 1994).

Scottish, Norman McLaren, Glasgow is one of the well-known animation artists with his drawing technique directly on the film which he discovered while performing experiments with a 35 mm projector owned by the school during his education in Fine Arts Academy. He was performing experimental Works with his films that he created by drawing circles and dots on film positives at first, then he became famous as the first animator using this technique with his two animation films titled “Money a Pickle” and “Love on the Wing” which he produced with famous animator, Len Lye in London (Bendazzi, 1994).

4.3.4. Recent Sectoral Organizations in Turkey

Works prepared with personal efforts show that qualified animations may be made also in Turkey. Investors being encouraged with this development have turned their attentions to this field. This situation has given the people carrying out animation art a chance to work in a professional environment with vast opportunities. For investors, a new field emerges for them to make investments. Especially after the foundation of TRT Çocuk channel, studios increasing amount have speeded up the developing of cartoons. People graduated from animation department, who can only find chances to work in some advertising agencies now has chance to find jobs in the field of they are educated.

4.3.4.1. Cartoons on Television

4.3.4.1.1. TRT

In a session in parliament in 2007 Adana congressman Mr. Recep Garip, told that 150 numbers of characters were declared within the cartoons showed in Turkey channels, but even none of them were a national hero. Term president of Radio and Television High Council (RTÜK) Zahid Akman told that using of language must be careful within children programs and the number of them must be increased. Akman, by saying "unfortunately children programs cannot take many advertisements", has declared that all cartoons featured on Turkey channels are foreign productions, so a new legal arrangement will be set and herein after there will be also Turkish productions among the cartoons featuring on television channels (Memurlar, 2007). After a short while following this declaring, a discussion about setting up a new channel in which many national productions will be featured came up. Ultimately that such a formation should be strong, constant and based on principles brought up the fact the government should step in. Herewith the idea of TRT Çocuk channel came up with the demand of the society.

TRT Çocuk channel which started to broadcast on 24th of October 2008, since 1st of November 2008 it continues the normal broadcasting life. On the TRT Çocuk channel, cartoon serials, films and competitions for children are being broadcasted. General Coordinator of the channel, Can Soysal told about the foundation of the channel with saying that “we wanted to set a channel peculiar to Turkey. We did a planning which will appeal to our children and tell them about our culture and values. For that purpose, we prioritize national productions (Star, 2012). TRT Çocuk is unique in Turkey with being able to be watched either in all popular platform in terrestrial broadcasting or via Internet sites or via various satellite frequencies. Soysal shared his thoughts before starting to broadcasting:

“There were other children channels broadcasting in Turkey already. However, we had not such brand channel using and inspiring Turkish in right way, paying attention to localization, reaching all territories of the country and

embracing all children. TRT, which means the broadcasting memory of Turkey, were being expected to take such step. Our general director Mr. İbrahim Şahin had also dream about setting a real children channel for Turkey. A channel that will look at children from the eyes of children. After a long time researching period we laid the foundations with the expert team and presented the TRT Çocuk, real children channel of Turkey, to all our children on 1st of November, 2008" (Cicicee).

Also, Soysal explains the goal and vision of the TRT Çocuk with these words:

"The goal of the TRT Çocuk is to present to the children the broadcasting content which they deserve at the global pedagogical norms. This is our primary goal. We have also other goals supporting this. We goal a broadcasting at high quality, improving talents, encouraging audience to attendance, causing to think and imagine, funny, protecting and trustworthy. Additionally, we got a big responsibility for being protected of Turkish language and culture and transferring them to new generation in right way. We are arranging our broadcasting content with mostly national productions. Our vision is also on that way. We support the children to be learned through playing. Playing might be the best and the most efficient teacher" (Cicicee).

TRT Çocuk, with the vision it presents, showed that it tried to prevent animation products at foreign culture effect the audience in wrong way.

TRT Çocuk having a different position about violence and leading in wrong way in cartoons. Soysal explains that case as:

"TRT Çocuk differs from other children channels more specifically. At this point, it is hard to talk about a disadvantage. TRT's long-established broadcasting history and experience is the most important difference we can talk about. This is an undeniable truth. An expert team is managing TRT

Çocuk. Each program and production is being audited technically and contently. Unless experts during auditing period approve, any production is not broadcasted. That means display of TRT Çocuk, number one channel of children, will always stay as trustable and clean. There is not such an expert pattern and process in any children channel. Our motto is "Hundred-percent Kids!" Because we are trying to educate children by playing and having fun. We are avoiding didactic language and messaging consideration. We know those methods are old fashioned for a long time. We broadcast peculiar to age groups. It is hard to be seen in another channel. Instead of cartoons full of violence, we present programs by which our children can learn useful knowledge. Our content reserves so many various styles such as drama, documentary, history, nature, social activities, hobby, music, knowledge, science, culture and art, education, humor and news. You cannot see such richness in any children channel. At this point, TRT Çocuk's having a tight control mechanism and broadcasting policy in contrast with private channels also brings responsibility of controlling itself automatically in this case. Yet, the channels that everyone consider as trustworthy are doubtlessly TRT channels which belong to government" (Ciciee).

The formation of TRT Çocuk channel broadcasting has to differ from private channels of course. Can Soysal explain this difference like that:

"Human mind has different perceptions". Perception of some children improves mathematically, visually or musically. We arranged broadcasting patter according to this and we set a table including 40 different perceptions. We are preparing a production related to each discipline. So we are trying to appeal to every age group. For example, we watch over the works done for group of age of 3 to be national. By the time we present a national production at the age of childhood, they learn their own culture much better. They are taking their steps to the future with their own patterns. We are making very careful choices about productions taken from abroad. Children broadcasting is a hard work. While going in to children's imaginary world, pedagogic rules

have to be cared of. That is the why we work with the expert in every project, we don't give place to projects including violence” (Star, 2012).

Animation sector which speeding up with the foundation of TRT Çocuk, has changed the channel's broadcasting policy to the national productions' direction. The channel in which there were 35 percent national productions when started to broadcast now has 60 percent national production in 2012 and its goal to reach 70 percent national productions. Connecting its success to taking care of national productions, the channel reveals the trust it has for national productions (Star, 2012).

4.3.4.1.2. Private Channels

As soon as channel broadcastings started in Turkey, animation programs oriented to children had found a place in broadcast streaming. Sesame Street broadcasted at the ends of 1980s aroused interest with its puppet animations. With the private channels starting to broadcast, these kinds of programs increased numerically and periodically.

4.3.4.1.3. Children Channels

By the time broadcasting oriented to the children in the private channels could not meet the demands, the requirements of channels broadcasting only for children has occurred. Hereupon, first foreign children channels and then national children channels started to broadcast. Recently there are many television channels for children on digital platforms apart from the TRT Çocuk broadcasting based on terrestrial. Most popular ones of these channels are Animez, Baby First, Baby Tv, Cartoon Network, Disney Channel, Disney Junior, Disney XD, Duck TV, JOJO, Karamel TV, KidsCo, Kidz, Luli, Maxi TV, Minika GO, Nickelodeon, Planet Children, Smart Children and Yumurcak TV. (Wikipedia, 2012g)

4.3.4.2. Cartoon Producers Association

In the year of 2011, animation producers gathering under the name of Cartoon Producers Association purposes to declare the reasons why the developments are not enough although cartoon industry is active for long years in Turkey and to speed up the sectoral development. Board of the management of the Cartoon Producers Association of which Metin Kızmaz is the head consists of: İsmail Bayazıt, Avni Barış İslamoğlu, Mustafa Ablak and Muhammet Musab Gündüz. (Sabah, 2011)

Metin Kızmaz, the head of Cartoon Producers Association, who emphasizes that not even %1 of the cartoons featured in Turkish TV channels apart from TRT is national, even apart from the amount of 2 or 3 channels do not give any place to nationally made productions, said that they goal to support national producers to improve the sector. Kızmaz adds that companies from America, Japanese, Korea and India have mainly cartoon market in the world and also says that even though Turkey has an old history and potential, because of not being supported it could not be improved, so that Turkey is dependent to other countries about cartoons. Kızmaz also said that works about setting animation faculties to the universities was started to have new resources and develop the sector. (Yeni Şafak, 2011)

Societies and people the Cartoon Producers Association stands for have to provide required unity and solidarity for Turkey animation sector catch up the world standards or even over it. The potential the people who set their heart on this art must be used correctly. It must be fed with these lands witnessed a rich history and create its own phraseology.

Musab Gündüz, one of the members of the association, says that being sold of the productions broadcasted in short term being sold as certified will provide the companies economically independence. The development of the certification market will increase the interest on productions presented as well as it will cause the productions develop more. Yet interests shown to productions will enhance the competition environment and it will cause quality productions be represented.

In the long term, Gündüz defines that the applications such as encouragement, tax discount and technical equipment supply from the government are among the necessary needs. Gündüz, who expects the animation sector in Turkey to lead the sector primarily in Middle East and Europe then in the worldwide and to bring innovations to the sector, says that it is inevitable the game sector to rally with the cartoon sector.

4.3.4.3. Animators Employee Association

Animators Employee Association founded in İstanbul in 2007 specifies its goal as "protecting the common benefits of animators, providing the management and follow-up of rights entitled with the law 5846, collection of prices to be taken and delivery to right holders." (Canladırmacılar, 2008) As long as sending the personal information of people laboring to animation art by mail, associations they are members are active since 2008 even though it's not so dense.

4.3.4.4. Canlandırınlar Talent Camp

Canlandırınlar is a project started with Berat İlk arranging the animation film studios for free at İstanbul Bilgi University in 2008. "Canlandırınlar Talent Camp" formed in the meantime was actualized pursuant to İstanbul European Culture Capital Agency activities with the partnership of İstanbul Bilgi University VCD (Visual Communication Design) Department and supports of universities and production companies in 2009 and 2010. Canlandırınlar Talent Camp purposes to provide the attendants the chance of meeting and working along with the professionals of the field by gathering them together with the companies in the market meanwhile redounding them a background about animation. A panel discussion and a conference in which domestic and foreign guests hosted and free studio works about animating training and many subjects from film grammar to scenario, from animation technics to fiction are carried out in Canlandırınlar Talent Camp in 2010. In the same year, short İstanbul themed animation films chosen among applications are produced. Short animation film production continues. (Canlandırınlar, 2010)

4.3.4.5. Digista Teens 2011

"Digista Teens 2011" workshop was carried out at Bahçeşehir University between the dates of 11th and 14th of August 2011 with the association of TRT and Bahçeşehir University Communication Faculty.

Bahçeşehir University Communication Faculty, Communication Desining Department's lecturer Ass. Prof. Dr. Güven ÇATAK undertakes the educational counseling of studio work about 2D and 3D animation oriented to teenage for the television programme named Digista Teens 2011 prepared by TRT Television Head of Department Production Coordinatorship and planned with the association of 8 countries which are members of Asian Pasific Broadcastin Union. (Bahçeşehir, 2011)

Caricaturist and Tv producer Varol Yaşaroğlu with the 2 directors of Cordoba Animations Studio Gökhan Aşık and Çağrı Bayraklı has given animation training to children in the scope of Digista Teens 2011. In the scope of this training, the period of producing an animation film is explained to children in the age of primary school and they are provided to produce an animation film in the hands of professional people.

4.4. Educational Structure of Cartoon in Universities in Turkey and in the World

4.4.1. Cartoon Education in the World

Contrary to West Europe, animation cinema had great importance as the live cinema in East Europe, with the influence created by the desires of the countries to form their national cinemas. As a result of this, the countries whose name had not been heard in animation field such as Czechoslovakia, Yugoslavia and Poland had a say in this field with the influence of the animation school that they opened. Besides, the government as the only producer and distributor permitted to screen only specific types of animation film; because they wanted to use cinema for educational purposes. Consequently, animation

cinema of East Europe gained a style close to the Soviet animation schools of 1930's within a five years period after the second world war: they were produced for children, their purpose was teaching moral values and nationality awareness and they were kept away from the style experiments (Bendazzi, 1994:151). Although this period limited the artists in terms of creativity, it lasted short. Along with the decreasing effect of Stalinism on artistic activities, folkloric, monotype, educational films left their place to individual films. The artists from the socialist republics such as Czechoslovakia, Yugoslavia became pioneers for creating an individual, genuine animation language (Bendazzi, 1994).

The first step regenerating animation art in Czechoslovakia was taken when the famous animation school AFIT (Atelier Filmovych Triku) was founded. At first educational children films were produced in this school but when Jiri Trnka took the lead, new experiments were performed and different animation techniques especially puppet animation were began to be experienced (Bendazzi, 1994).

Zagreb school was one of the important schools left mark on that period. Different from the other East Bloc countries that signed Warsaw agreement, the animation cinema in Yugoslavia was not directed by government but Zagreb School founded by a group of passionate animators. This school maintained its efficiency until 1970's with minimalist and innovative graphic perception and its style stood out with its existentialist films discussing subjects like anger, ill-communication and evilness but still incorporating humor components (Bendazzi, 1994:170-172). Zagreb school had many talented animation artist graduated when Yugoslavia was not divided yet. Yugoslav school impressed many film-makers of East Bloc with its own language particularly in cartoon animation technique (Bendazzi, 1994).

Animation art in West Europe maintained its activities through the path created by Disney and by using their graphic and animation techniques and forms. It is not possible to mention any animator or animation school formed their own styles except from a few important animation artists. Animation filmmakers have continued to make films with the support of television channels and sponsor firms and they were recognized mostly for the short films that they prepared for television or cinema.

By the 1980's, many new animation artists appeared with the influence of ASIFA (Association Internationale du Film d'Animation, International Animation Film Association) in France and these artists produced individual art film as their colleagues in West Europe did. Jean-Francois Laguionie, Piotr Kamler and Walerian Borowczyk who was born in Poland and moved to France afterwards can be counted amongst the important artists. Famous French directors, Jean-Pierre Jeunet and Marc Caro began to their cinema life with short puppet animation films. Organized change and dynamism appeared with two institutions titled "Assises du film d'animation" and 10 (Image Computer) in 1983 in Lyon and first steps in the field of computer-aided animation were taken (Bendazzi, 1994).

Belgium is one of the most heard countries in terms of television films. With the foundation of Belvision producing films for cinema and television, many films and series were prepared which were sold to television channels of other countries. Adventures de Tintin, Asterix, Lucky Luke can be counted amongst the series and films of the institution preferring to use American animation techniques and making them suitable for their own style. Belvision has importance in terms of the education that it provided as well as the fact that it produced and sold animation.

4.4.2. Cartoon Education in Turkey

By the time interest to animation art has increased, the need of meeting academic demands about this subject has occurred. Till the year of 1990, lectures about animation had been studied necessarily and facultatively in some departments of faculty of fine arts and communication or department of animation. There was no possibility of having education intensively in this course. Anadolu University had taken the first step in this course in 1990 and founded the first Animation department in Turkey. Through long ages only Anadolu University had an academic department in this course, now Maltepe University, İstanbul; Dumlupınar University, Kütahya; and lately Marmara University, İstanbul has that department also.

Having much less academic people educated in this course, requiring high prices for physical and equipment requirements of department and lacking of prediction how much this course can be improved and can bring high incomes can be showed as the reasons of having not enough animation departments in Turkey. Government should allocate resources and support the works to be done in this course. (Türker, 2011)

5. STRUCTURAL ANALYSIS OF TURKISH ANIMATION AND A SURVEY OF CARTOON SECTOR

5.1. Field Research About People Working In the Cartoon Film Sector

This research has been planned and performed in order to analyze opinions of animators who are working in various animation studios in İstanbul on status of the sector, future of the sector, academic and professional education levels.

İstanbul Province has been chosen as research area. Because most of the animation studios are in this province. This situation enabled reliable and appropriate determinations. The research has been performed on 38 people who are working in different fields of animation sector for different time intervals. The group contains people including animators, generalists, storyboard artists, scriptwriters, re recording mixers, directors and producers. Appendixes, the current situation of animation employees and the sector are going to be analyzed.

There are questions regarding their educational grade, age, job experience in animation sector, their working type and the academic education they have studied in the questionnaire form.

The questions asked to these groups of users are as follows:

1. Education.
2. Age.
3. Experience in animation sector.
4. Employment type.
5. I enjoy watching cartoon.
6. I recieved academic education about cartoon.
7. Vocational education in school about cartoon art is adequate.
8. The primary purpose of cartoons should be education.

9. Cartoons mentally develop children.
10. It should be more educational if details of our culture transposed by cartoon.
11. Foreign culture based cartoons should effect psychologically.
12. Cartoons should create cultural interactions between communities.
13. The quality of the domestic cartoons' visual material has reached a satisfactory level.
14. The numbers of domestic cartoon film productions are sufficient.
15. The physical and financial resources in animation sector are sufficient.
16. The prominence of cartoons that offering the opportunity to interact is a positive state.

“No” and “Yes” options presented for the participants in “I like watching cartoons” and “Professional education being taught in schools is sufficient for cartoon art” sections.

“I strongly disagree”, “ I disagree”, “I am undecided”, “I agree” and “I totally agree” options are presented in “First goal of the cartoons must be education”, “Cartoons improve children mentally”, “When details of our own culture are adapted by cartoons, they become more educational”, “It is possible to be affected psychologically by cartoons of other cultures”, “Cartoons can create cultural interaction between societies”, “Visual material quality of domestic cartoons has reached the satisfactory level”, “Numbers of domestic cartoon productions are sufficient”, “Physical and financial means of animation sector are sufficient” and “It is a positive development that interactive cartoons enabling interaction coming to the forefront” sections within the scope of research.

Data obtained as a result of the research is gathered in the database formed by means of SPSS 17.0 (Statistical Package for the Social Sciences) package software. Data is classified and sized via this software enabling arithmetical and logical operations. Necessary arithmetical averages are calculated by preparing tables indicating absolute and percentage values for each question.

5.2. Definitional Findings

Educational statuses of the participants are shown in Table 5.1. As it can be seen in this table, 78.9% of the participants have bachelor's degree, 7.9% of them have Master of Arts and 10.6% of them graduated from high school and 2.6% of them graduated from only primary school.

Table 5.1. Education

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Primary School	1	2,6	2,6	2,6
	High school	4	10,6	10,6	13,2
	Bachelor's Degree	30	78,9	78,9	92,1
	Master of Arts	3	7,9	7,9	100,0
	Total	38	100,0	100,0	

Table 5.1 shows that majority of animation sector employees have Bachelor's Degree. This points the quality of educational degree of the employees in question. Consciousness level and difference in interpretation of cases integrated by education shows how education is important for taking a place in the sector. When Master of Arts line is considered, the percentage decreases. According to the conclusion drawn from this, most of the employees have not considered Master of Arts necessary for taking a place in the sector. In spite of being represented by a small percentage, there are employees who are graduated from only primary school and they function as a deviation in the link between the success of work and educational degree. And this indicates that skill is required for taking a place in the sector besides educational degree.

Age ranges of the employees are shown in Table 5.2. Majority of the employees with 76,3% are between 27 and 35 years old. 18,4% of them are between 18 and 26 years old and only 5,3% are older than 36 years.

Table 5.2. Age

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	18-26	7	18,4	18,4	18,4
	27-35	29	76,3	76,3	94,7
	36+	2	5,3	5,3	100,0
	Total	38	100,0	100,0	

As it is also understood from Table 5.2, majority of employees working in animation sector have the age range that can be regarded as young. In parallel with the development of animation, there are a limited number of employees from the 36+ age group. This is a data supporting the idea stating that the number of people interested in animation increases as the activation in animation increases. The people tended towards animation sector as it began to be produced in Turkey have lost their place in the sector upon computer-aided animations. Computer-aided animation superseding classic method has created a new generation of employees besides bringing a new technique.

Experiences of the employees in terms of years are shown in Table 5.3. According to this table, 18,4% of the employees have been working in animation sector for between 0 and 1 year, 71% of them have been working for between 2 and 5 years, 7,9% of them have been working for between 6 and 10 years and 2,6% of them have been working for more than 11 years.

Table 5.3. Experience in Animation Sector

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	0-1 year	7	18,4	18,4	18,4
	2-5 years	27	71,1	71,1	89,5
	6-10 years	3	7,9	7,9	97,4
	11+ years	1	2,6	2,6	100,0
	Total	38	100,0	100,0	

The reason behind the Employees working in animation little experience generally can be explained by the fact that animation has recently become a sector in Turkey. This result arisen by the fact that academic education taught in this field similarly has begun recently. Computer-aided animation becoming one of the most demanded animation techniques led people who are specialized in other techniques to not being able to take a place in the sector.

As it can be seen on Table 5.4, majority of the employees with 92.1% percentage work full-time. Only 7.9% of them work part time.

Table 5.4. Employment Type

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Full time	35	92,1	92,1	92,1
	Part time	3	7,9	7,9	100,0
	Total	38	100,0	100,0	

As it can be seen on Table 5.4, almost all of the employees work full time. In other words, animation art has become profession earning people money instead of a hobby. This result indicates how much employees take animation seriously. The employees think that animation sector has a bright future and they can earn money in this sector. And this shows that people who make investments in this sector are on the right lines.

According to Table 5.5 which indicates whether the employees like watching cartoon films or not, 7,9% of them strongly disagree, 2,6% of them disagree, 5,3% of them are undecided, 36,8% of them agree and the majority of 47,6% totally agree.

Table 5.5. I Enjoy Watching Cartoon

	Frequency	Percent	Valid Percent	Cumulative Percent
Valid Strongly Disagree	3	7,9	7,9	7,9
Disagree	1	2,6	2,6	10,5
Undecided	2	5,3	5,3	15,8
Agree	14	36,8	36,8	52,6
Totally Agree	18	47,4	47,4	100,0
Total	38	100,0	100,0	

The employees thinking positively represent a portion of 81,2% in Table 5.5 in which answers of the employees working in the production of cartoons take place. The conclusion one can get from this is the fact that the employees do their job fondly. This helps to present a work by being filtered by each employees' likes. Besides, even if it is clear that majority of the employees like and enjoy producing cartoon films; there is still a minority who dislike cartoon films. It reveals the existence of people who hold no brief for their job in this sector in which one can take a place with his skills.

According to Table 5.6, the number of employees who has an educational background is equal to the ones who do not.

Table 5.6. I Received Academic Education About Cartoon

	Frequency	Percent	Valid Percent	Cumulative Percent
Valid Yes	19	50,0	50,0	50,0
No	19	50,0	50,0	100,0
Total	38	100,0	100,0	

This result indicates that there is no necessity of having an animation educational background for taking a place in this sector. Equivalent numbers of people who are called old hands and people who have an educational background shows that enthusiasm and ambition is also important along with the education. In addition, the result leads to the need to question the competence of educational institutions teaching academically animation.

The difficulty being experienced by the managers to find competent and academically educated employees bring to mind the question to which extent the education taught is in accordance with the sector. Besides, there is a figure indicating that academic education is not a necessity for taking a place in the sector and this may lead people who want to take place in this sector not to prefer academic institutions training animation in the future.

A question regarding whether the professional education taught in school is sufficient or not is asked in Table 5.7. According to this table, 28.9% of the employees strongly disagree, 47,4% of them disagrees, 18.4% of them are undecided and 5.3% of them agree.

Table 5.7. Vocational Education In School About Cartoon Art is Adequate

	Frequency	Percent	Valid Percent	Cumulative Percent
Valid Strongly Disagree	11	28,9	28,9	28,9
Disagree	18	47,4	47,4	76,3
Undecided	7	18,4	18,4	94,7
Agree	2	5,3	5,3	100,0
Total	38	100,0	100,0	

Majority of the people who work in animation sector (76.3%) believe that the Professional education taught is insufficient. Resulting conclusion is the fact that academic institutions are behind the sector whereas they are to be ahead of it. The theoretic education taught in academic institutions is useless in work field and it can be said that this problem may be solved by increasing percentage of applied education and training means in total education. Thus the needs of the students such as going to private courses due to insufficient academic education will be eliminated. Besides, the education that will be taught via software used in the sector will create a unity of sector and education and enable students to adapt working environment after graduation.

A question regarding “first goal of the cartoon films must be education” is asked in Table 5.8. According to this table, 28.9% of the employees strongly disagree, 39.5% of them disagree, 18.4% of them are undecided, 7.9% of them agree and 5.3 of them totally agree.

Table 5.8. The Primary Purpose of Cartoons Should Be Education

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Strongly Disagree	11	28,9	28,9	28,9
	Disagree	15	39,5	39,5	68,4
	Undecided	7	18,4	18,4	86,8
	Agree	3	7,9	7,9	94,7
	Totally Agree	2	5,3	5,3	100,0
	Total	38	100,0	100,0	

According to the conclusion obtained, the employees think that there is no need such as the principal goal of the cartoon films must be education. As majority of them with 68.4% expressed negative opinions on this issue. It can be deducted from this result that the employees think that principal goal of the cartoon films must be entertainment and amusement.

A question regarding “the cartoon films improve children mentally” is asked in Table 5.9. According to this table, 10.5% of the employees strongly disagree, 7.9% of them disagree, 10.5% of them are undecided, 52.6% of them agree and 18.4% of them totally agree.

Table 5.9. Cartoons Mentally Develop Children

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Strongly Disagree	4	10,5	10,5	10,5
	Disagree	3	7,9	7,9	18,4
	Undecided	4	10,5	10,5	28,9
	Agree	20	52,6	52,6	81,6
	Totally Agree	7	18,4	18,4	100,0
	Total	38	100,0	100,0	

According to the results obtained from Table 5.9, the majority of the employees (72%) think that cartoon films improve children mentally. This case can be interpreted differently

considering the previous table. Because the majority of the employees support the idea expressing that the principal goal of the cartoon films must not be education. The idea assuming that cartoon films improve their audiences mentally and train them by means of their included materials emerges accordingly. Presenting it as a principal goal is not necessary according to the employees. The participants mostly have the idea expressing that cartoon films make this happen intrinsically.

A question regarding “When details of our own culture are adapted by cartoons, they become more educational” is asked in Table 5.10. According to this table, 13.2% of the employees strongly disagree, 10.5% of them disagree, 13.2% of them are undecided, 41.1% of them agree and 21.1% of them totally agree.

Table 5.10. It Should Be More Educational if Details of Our Culture Transposed by Cartoon

	Frequency	Percent	Valid Percent	Cumulative Percent
Valid Strongly Disagree	5	13,2	13,2	13,2
Disagree	4	10,5	10,5	23,7
Undecided	5	13,2	13,2	36,8
Agree	16	42,1	42,1	78,9
Totally Agree	8	21,1	21,1	100,0
Total	38	100,0	100,0	

Majority of the employees believe that decorating cartoon films with patterns of our own culture will be beneficial. As the cartoon film audiences were subjected to foreign originated productions until today, the aspiration for domestic productions has developed. Being subjected to other cultures is the reason why both public and private companies insist on the existence of patterns of our own culture in the productions to be produced. In as much as every society desires to keep their own value judgments and promulgate them to large masses. A member of Cartoon Film Producers Association, Musa Gündüz said that TRT wanted a TV serial having patterns of our own culture and a serial that will bind the audiences to the screen at 9-12 a.m. He claims that there should be our own value

judgments in this serial. This is what has been important and meaningful in the last decade. Also he added that our value judgments have entered on many things and they have been gathered. They have been treated so well that they do not disturb anyone when they are sent to abroad (Dumlupınar, 2012).

A question regarding “It is possible to be affected psychologically by cartoons of other cultures” is asked in Table 5.11. According to this table, 5.3% of the employees strongly disagree, 10.5% of them disagree, 13.2% of them are undecided, 41.1% of them agree and 28.9% of them totally agree.

Table 5.11. Foreign Culture Based Cartoons Should Effect Psychologically

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Strongly Disagree	2	5,3	5,3	5,3
	Disagree	4	10,5	10,5	15,8
	Undecided	5	13,2	13,2	28,9
	Agree	16	42,1	42,1	71,1
	Totally Agree	11	28,9	28,9	100,0
	Total	38	100,0	100,0	

According to the results obtained, majority of the participants believes that cartoon films of foreign cultures can affect the audiences psychologically. The information presented by cartoon films inherently leave mark in mind even without noticing while watching it. These data are the information intended to be given by the producer even if they are not malicious. And this leads this information to be accepted as true in minds of the audiences. The fact that the audience particularly young ones identify themselves with the characters they watch on the screen and accept what the characters do and say as true indicates to what extent the data presented for audiences can be important. The audiences to whom wrong information is presented can drift with the tide of this information in the future.

The answers for “Cartoons can create cultural interaction between societies” question are given in Table 5.12. According to this table, 5.3% of the employees disagree, 2.6% of them are undecided, 63.2% of them agree and 28.9% of them totally agree.

Table 5.12. Cartoons Should Create Cultural Interactions Between Communities

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Disagree	2	5,3	5,3	5,3
	Undecided	1	2,6	2,6	7,9
	Agree	24	63,2	63,2	71,1
	Totally Agree	11	28,9	28,9	100,0
	Total	38	100,0	100,0	

According to the data obtained, vast majority of the participants think that cartoon films take an important part in creating interaction between societies. As it is mentioned in the research, cartoon films play an important role in interchange of cultures. A malicious message can exist in subtext of a cartoon film, which seems innocent. Animation being a pretty large sector recently enables also interaction of people with each other. Although they can be used for ill intentions, cartoon films help the audiences to learn about the characteristics of different cultures. And this initiates improvement of the relationships in many fields. Animation producer and writer, Takamasa Sakurai has been assigned as Cultural Diplomat of Animation by Ministry of Foreign Affairs of Japan and he has given lectures in almost 20 countries (Yeni Diplomasi, 2012).

For the “Visual material quality of domestic cartoons has reached the satisfactory level” question in Table 5.13, the answers are obtained as 13.2% of the employees strongly disagree, 28.9% of the employees disagree, 10.5% of them are undecided, 39.5% of them agree and 7.9% of them totally agree.

Table 5.13. The Quality of Domestic Cartoons' Visual Material Has Reached a Satisfactory Level

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Strongly Disagree	5	13,2	13,2	13,2
	Disagree	11	28,9	28,9	42,1
	Undecided	4	10,5	10,5	52,6
	Agree	15	39,5	39,5	92,1
	Totally Agree	3	7,9	7,9	100,0
	Total	38	100,0	100,0	

Obtained results shows that the participants could not reach a consensus regarding the quality of domestic cartoon films. This can be explained by the fact that the sector is still in the process of development. The mistakes that should not exist in a developed sector can be ignored by a society that learns by making mistakes. The courage as an important part of the development cannot get harm by emphasizing mistakes and defaults as constructive means.

For the “Numbers of domestic cartoon productions are sufficient” question in Table 5.14, the answers are obtained as 60.5% of the employees strongly disagree, 28.9% of the employees disagree, 2.6% of them are undecided, and 7.9% of them agree.

Table 5.14. The Numbers of Domestic Cartoon Film Productions are Sufficient

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Strongly Disagree	23	60,5	60,5	60,5
	Disagree	11	28,9	28,9	89,5
	Undecided	1	2,6	2,6	92,1
	Agree	3	7,9	7,9	100,0
	Total	38	100,0	100,0	

According to the results obtained, almost none of the employees (89,4%) find sufficient the number of domestic cartoon film productions. This can be explained by the fact that even the employees think that they are in the process of infancy. Although a fast development process has been experienced, both insufficient numbers of animation studios and the channels in which these productions will be broadcasted plays a role in the insufficient number of domestic cartoon film productions. The fact that the employees find insufficient the quality and the numbers of the produced works can be cited for their enthusiasm for producing more qualified productions. The employees find insufficient the point reached by animation sector.

For the “Physical and financial means of animation sector are sufficient” question in Table 5.15, the answers are obtained as 42.1% of the employees strongly disagree, 47.4% of the employees disagree, 7.9% of them are undecided, and 2.6% of them totally agree.

Table 5.15. The Physical and Financial Resources in animation Sector are Sufficient

	Frequency	Percent	Valid Percent	Cumulative Percent
Valid Strongly Disagree	16	42,1	42,1	42,1
Disagree	18	47,4	47,4	89,5
Undecided	3	7,9	7,9	97,4
Totally Agree	1	2,6	2,6	100,0
Total	38	100,0	100,0	

According to the results obtained almost none of the participants find sufficient the means in animation sector. Limited quantities of the support of the government, insufficient numbers of the workplaces having working opportunities and shortage of the materials used leads to this result. When superiority in financial means of the studios in developed countries come together with the support of the government, it becomes difficult to make up the difference for their competitors such as Turkish animation sector, which is still developing. This requires alternative solutions. It is essential to create an “animation culture” with the whole bag of tricks. Musab Gündüz stated is a conference that Europe has its own animation style, an animation and a design produced by France differs from others

and likewise the animations and designs produced in Turkey by us will differ from others and above all we will enable creation and beginning of an animation culture in this geography, it is very exciting to think and feel all these. (Dumlupınar, 2012)

For the “It is a positive development that interactive cartoons enabling interaction coming to the forefront” question in Table 5.16, the answers are obtained as 13.2% of the employees strongly disagree, 5.3% of the employees disagree, 18.4% of them are undecided, 57.9% of them agree and 5.3% of them totally agree.

Table 5.16. The Prominence of Cartoon That offering the Opportunity to Interact is a Positive State

	Frequency	Percent	Valid Percent	Cumulative Percent
Valid Strongly Disagree	5	13,2	13,2	13,2
Disagree	2	5,3	5,3	18,4
Undecided	7	18,4	18,4	36,8
Agree	22	57,9	57,9	94,7
Totally Agree	2	5,3	5,3	100,0
Total	38	100,0	100,0	

It is an interesting fact that cartoon films have left a positive impression on the participants although its interaction possibility has emerges as a method quite recently. This is an indicator of the fact that interactivity has created a new trend in cartoon films. Thus one can obtain a clue indicating the method to be followed by the cartoon films. Animation, which is a developing sector with the technology, will tend towards the productions enabling interaction with the positive reactions of the audiences. Considering the children who interact with the means of the technology in many fields, it is more difficult more than ever to keep children in front of the screen. Productions enabling interaction follow a different path than the classic productions for attracting children’s attention. The fact that producers prefer a right path is verified by the researches performed. Mickey Mouse Clubhouse as one of the most-known interactive productions has a rating of 5.2 million in England.

Additionally Playhouse Disney became the fourth most watched program by the children 4-9 years old (EMI, 2009).

5.3. Deductional Analyses

Table 5.17. Academic

		Ranks		
	Academic	N	Mean Rank	Sum of Ranks
Vocational	Yes	19	18,03	342,50
	No	19	20,97	398,50
	Total	38		
The Goal Should Be Yes Education	Yes	19	17,53	333,00
	No	19	21,47	408,00
	Total	38		
Mental Development	Yes	19	19,63	373,00
	No	19	19,37	368,00
	Total	38		
Our Culture	Yes	19	15,71	298,50
	No	19	23,29	442,50
	Total	38		
Foreign Culture	Yes	19	15,79	300,00
	No	19	23,21	441,00
	Total	38		
Cultural Interaction	Yes	19	19,63	373,00
	No	19	19,37	368,00
	Total	38		
The Quality Of Domestic Productions	Yes	19	16,71	317,50
	No	19	22,29	423,50
	Total	38		
Number Of Domestic Productions	Yes	19	17,68	336,00
	No	19	21,32	405,00
	Total	38		
Physical and	Yes	19	17,11	325,00

Financial	No	19	21,89	416,00
	Total	38		
Interaction	Yes	19	18,66	354,50
	No	19	20,34	386,50
	Total	38		

Is there any difference between the employees who has an educational background and the ones who has not in terms of the answers obtained for “When details of our own culture are adapted by cartoons, they become more educational” question?

H₀: There is no difference between the employees who has an educational background and the ones who has not in terms of the answers obtained for “When details of our own culture are adapted by cartoons, they become more educational” question.

H₁: There is difference between the employees who has an educational background and the ones who has not in terms of the answers obtained for “When details of our own culture are adapted by cartoons, they become more educational” question.

Table 5.18. Academic Results

Test Statistics ^b										
	Vocational	The goal should be education	Mental development	Our culture	Foreign culture	Cultural interaction	Quality of Domestic productions	Number of Domestic productions	Physical and financial	interaction
Mann-Whitney U	152,500	143,000	178,000	108,500	110,000	178,000	127,500	146,000	135,000	164,500
Wilcoxon W	342,500	333,000	368,000	298,500	300,000	368,000	317,500	336,000	325,000	354,500
Z	-,880	-1,149	-,079	-2,202	-2,172	-,086	-1,621	-1,160	-1,468	-,523
Asymp. Sig. (2-tailed)	,379	,251	,937	,028	,030	,932	,105	,246	,142	,601

Exact Sig. [2*(1- tailed Sig.)]	,418 ^a	,284 ^a	,954 ^a	,034 ^a	,040 ^a	,954 ^a	,123 ^a	,325 ^a	,191 ^a	,644 ^a
---	-------------------	-------------------	-------------------	-------------------	-------------------	-------------------	-------------------	-------------------	-------------------	-------------------

a. Not corrected for ties.

b. Grouping Variable: Academic

As a result of Mann-Whitney test performed $p=0,028$ is found. Therefore, there is difference between the employees who has an educational background and the ones who has not in terms of the answers obtained for “When details of our own culture are adapted by cartoons, they become more educational” question. The employees who have an educational background have a more negative mind in this issue.

This result indicates that the employees who have an educational background believe that cartoon films do not need to have details of our own culture to be more educational. They think treating international themes instead of using cultural patterns will enable a more efficient education.

Table 5.19. Education

		Ranks	
Education		N	Mean Rank
Vocational	Primary Education	1	37,50
	High School	4	20,00
	University	30	18,32
	MA	3	24,67
	Total	38	
The Goal Should Be Education	Primary Education	1	35,00
	High School	4	20,38
	University	30	18,98
	MA	3	18,33
	Total	38	
Mental Development	Primary Education	1	35,00
	High School	4	20,13

	University	30	19,10
	MA	3	17,50
	Total	38	
Our Culture	Primary Education	1	34,50
	High School	4	10,88
	University	30	20,20
	MA	3	19,00
	Total	38	
Foreign Culture	Primary Education	1	33,00
	High School	4	20,25
	University	30	19,35
	MA	3	15,50
	Total	38	
Cultural Interaction	Primary Education	1	33,00
	High School	4	15,50
	University	30	19,28
	MA	3	22,50
	Total	38	
The Quality Of Domestic Productions	Primary Education	1	37,00
	High School	4	17,13
	University	30	18,70
	MA	3	24,83
	Total	38	
Number Of Domestic Productions	Primary Education	1	37,00
	High School	4	20,50
	University	30	18,13
	MA	3	26,00
	Total	38	
Physical and Financial	Primary Education	1	25,50
	High School	4	31,25
	University	30	16,78
	MA	3	29,00
	Total	38	

Interaction	Primary Education	1	25,50
	High School	4	11,50
	University	30	20,60
	MA	3	17,17
	Total	38	

Is there any difference between education groups regarding the answers obtained for “Physical and financial means of animation sector are sufficient” question?

H_0 : There is no difference between education groups regarding the answers obtained for “Physical and financial means of animation sector are sufficient” question.

H_1 : There is difference between education groups regarding the answers obtained for “Physical and financial means of animation sector are sufficient” question.

Table 5.20. Education Results

Test Statistics ^{a,b}										
	Vocational	The Goal	Mental Development	Our Culture	Foreign Culture	Cultural Interaction	Quality of Domestic	Number of Domestic	Physical and Financial	Interaction
Chi-square	4,192	2,278	2,476	4,782	2,102	3,071	3,852	5,295	10,680	3,498
df	3	3	3	3	3	3	3	3	3	3
Asymp. Sig.	,241	,517	,480	,188	,551	,381	,278	,151	,014	,321

a. Kruskal Wallis Test

b. Grouping Variable: Education

As a result of Kruskal-Wallis test performed $p=0,014$ is found. There is difference between education groups regarding the answers obtained for “Physical and financial means of animation sector are sufficient” question. The employees who have an university education have a more negative mind in this issue.

The results obtained indicate that the participants who have an university education are not satisfied with their position. The employees who think that they could not get what their

education deserve deem themselves of more efficient conditions in every field. It is not surprising assuming that the higher education one gets the more he will expect.

Table 5.21. Age

Ranks			
	Age	N	Mean Rank
Vocational	18-26	7	16,71
	27-35	29	19,52
	36+	2	29,00
	Total	38	
The Goal Should Be Education	18-26	7	16,29
	27-35	29	20,21
	36+	2	20,50
	Total	38	
Mental Development	18-26	7	19,93
	27-35	29	19,21
	36+	2	22,25
	Total	38	
Our Culture	18-26	7	19,29
	27-35	29	18,93
	36+	2	28,50
	Total	38	
Foreign Culture	18-26	7	15,43
	27-35	29	20,53
	36+	2	18,75
	Total	38	
Cultural Interaction	18-26	7	20,50
	27-35	29	19,41
	36+	2	17,25
	Total	38	
The Quality Of Domestic Productions	18-26	7	17,29
	27-35	29	19,14
	36+	2	32,50
	Total	38	

Number Of	18-26	7	16,86
Domestic	27-35	29	18,93
Productions	36+	2	37,00
	Total	38	
Physical and	18-26	7	15,79
Financial	27-35	29	19,98
	36+	2	25,50
	Total	38	
Interaction	18-26	7	23,07
	27-35	29	19,00
	36+	2	14,25
	Total	38	

Is there any difference between age groups regarding the answers obtained for “Numbers of domestic cartoon productions are sufficient”” question?

H₀: There is no difference between age groups regarding the answers obtained for “Numbers of domestic cartoon productions are sufficient”” question.

H₁: There is difference between age groups regarding the answers obtained for “Numbers of domestic cartoon productions are sufficient”” question.

Table 5.22. Age Results

Test Statistics ^{a,b}										
	Vocational	The Goal	Mental Development	Our Culture	Foreign Culture	Cultural Interaction	Quality of Domestic	Number of Domestic	Physical and Financial	Interaction
Chi-square	2,202	,792	,181	1,526	1,336	,194	3,343	7,203	1,733	1,539
df	2	2	2	2	2	2	2	2	2	2
Asymp. Sig.	,333	,673	,913	,466	,513	,908	,188	,027	,420	,463

a. Kruskal Wallis Test

b. Grouping Variable: Age

As a result of Kruskal Wallis test performed $p=0,027$ is found. Therefore, there is difference between age groups regarding the answers obtained for “Numbers of domestic cartoon productions are sufficient”” question. The employees between 27 and 35 age group have a more negative mind on this issue.

As a result of the research performed, the older employees seem they not satisfied with the current status of animation sector. The reason for this can be explained by that fact that these employees experienced development of the sector at first hand. The fact that the number of the productions they produced in spite of all the impossibilities is far less than the numbers of the present productions is a sufficient reason for their dissatisfaction. Because enhancement in the numbers of the production is required day by day in line with the developing technology and increasing means.

Table 5.23. Experience

Ranks			
	Experience	N	Mean Rank
Vocational	0-1 year	7	23,79
	2-5 year	27	18,78
	5-10 year	3	20,50
	10+ year	1	6,00
	Total	38	
The Goal Should Be Education	0-1 year	7	17,64
	2-5 year	27	18,78
	5-10 year	3	30,50
	10+ year	1	19,00
	Total	38	
Mental Development	0-1 year	7	15,79
	2-5 year	27	19,17
	5-10 year	3	30,50
	10+ year	1	21,50
	Total	38	
Our Culture	0-1 year	7	12,21
	2-5 year	27	20,06

	5-10 year	3	26,50
	10+ year	1	34,50
	Total	38	
Foreign Culture	0-1 year	7	12,00
	2-5 year	27	20,44
	5-10 year	3	24,00
	10+ year	1	33,00
	Total	38	
Cultural Interaction	0-1 year	7	20,50
	2-5 year	27	19,19
	5-10 year	3	21,33
	10+ year	1	15,50
	Total	38	
The Quality Of Domestic Productions	0-1 year	7	21,93
	2-5 year	27	17,91
	5-10 year	3	25,33
	10+ year	1	28,00
	Total	38	
Number Of Domestic Productions	0-1 year	7	16,86
	2-5 year	27	19,11
	5-10 year	3	31,67
	10+ year	1	12,00
	Total	38	
Physical and Financial Interaction	0-1 year	7	21,21
	2-5 year	27	17,70
	5-10 year	3	29,67
	10+ year	1	25,50
	Total	38	
Interaction	0-1 year	7	11,29
	2-5 year	27	21,28
	5-10 year	3	20,67
	10+ year	1	25,50
	Total	38	

Is there any difference between experience groups regarding “When details of our own culture are adapted by cartoons, they become more educational” question?

H₀: There is no difference between experience groups regarding “When details of our own culture are adapted by cartoons, they become more educational” question.

H₁: There is difference between experience groups regarding “When details of our own culture are adapted by cartoons, they become more educational” question.

Table 5.24 Experience Results

Test Statistics ^{a,b}										
	Vocational	The Goal	Mental Development	Our Culture	Foreign Culture	Cultural Interaction	Quality of Domestic	Number of Domestic	Physical and Financial	Interaction
Chi-square	3,074	3,580	4,467	6,684	5,958	,400	2,525	5,942	4,486	6,068
df	3	3	3	3	3	3	3	3	3	3
Asymp. Sig.	,380	,310	,215	,083	,114	,940	,471	,114	,214	,108

a. Kruskal Wallis Test

b. Grouping Variable: experience

No difference found between experience groups of Kruskal Wallis test performed regarding “When details of our own culture are adapted by cartoons, they become more educational” question.

This shows that almost every employee from each experience group agrees with the idea of treatment of details of our own culture. It is found that experience has no impact on differentiating this idea.

Table 5.25 Employment

		Ranks		
Employment		N	Mean Rank	Sum of Ranks
Vocational	Full time	35	19,06	667,00
	Part time	3	24,67	74,00
	Total	38		
The Goal Should Be Education	Full time	35	19,83	694,00
	Part time	3	15,67	47,00
	Total	38		
Mental Development	Full time	35	19,29	675,00
	Part time	3	22,00	66,00
	Total	38		
Our Culture	Full time	35	19,24	673,50
	Part time	3	22,50	67,50
	Total	38		
Foreign Culture	Full time	35	19,54	684,00
	Part time	3	19,00	57,00
	Total	38		
Cultural Interaction	Full time	35	20,64	722,50
	Part time	3	6,17	18,50
	Total	38		
The Quality Of Domestic Productions	Full time	35	19,74	691,00
	Part time	3	16,67	50,00
	Total	38		
Number Of Domestic Productions	Full time	35	18,77	657,00
	Part time	3	28,00	84,00
	Total	38		
Physical and Financial	Full time	35	18,99	664,50
	Part time	3	25,50	76,50
	Total	38		
Interaction	Full time	35	19,63	687,00
	Part time	3	18,00	54,00
	Total	38		

Is there any difference between forms of employment regarding “Cartoon films can create cultural interaction between societies” question?

H₀: There is no difference between forms of employment in terms of the answers for “Cartoon films can create cultural interaction between societies” question.

H₁: There is difference between forms of employment in terms of the answers for “Cartoon films can create cultural interaction between societies” question.

Table 5.26 Employment Results

Test Statistics										
	Vocational	The Goal	Mental Development	Our Culture	Foreign Culture	Cultural Interaction	Quality Of Domestic	Number Of Domestic	Physical and Financial	Interaction
Mann-Whitney U	37,000	41,000	45,000	43,500	51,000	12,500	44,000	27,000	34,500	48,000
Wilcoxon W	667,000	47,000	675,000	673,500	57,000	18,500	50,000	657,000	664,500	54,000
Z	-,903	-,653	-,441	-,510	-,086	-2,545	-,482	-1,590	-1,077	-,273
Asymp. Sig. (2-tailed)	,367	,514	,659	,610	,932	,011	,630	,112	,282	,785
Exact Sig. [2*(1-tailed Sig.)]	,436 ^a	,571 ^a	,720 ^a	,644 ^a	,959 ^a	,024 ^a	,682 ^a	,186 ^a	,346 ^a	,839 ^a

a. Not corrected for ties.

b. Grouping Variable: Employment

As a result of Mann - Whitney test performed p=0,011 is found. Therefore there is difference between forms of employment in terms of the answers obtained for “Cartoon films can create cultural interaction between societies” question. Full-time employees have more positive opinions on this issue.

Full-time employees of animation sector care impact of cartoon films regarding the cultural interaction. Part-time employees have more negative opinions on this issue. This can be identified with the fact that full-time employees are present in the sector for longer periods.

5.4. Results of The Survey

The survey shows that animation sector yet developing in Turkey could not succeed worldwide yet, even though acceleration has being given to this art. Apart from technical and economical issues, also not having much people to work in this sector may be shown as a reason. Nevertheless, this situation does not mean that animation art will not be successful. An animation director, Gökhan Aşık, defines that animation works in Turkey have to get rid of afraid of being unsuccessful. Aşık tells that even if we do not have experiences and possibilities as much as the nations having strong and essential history, having "Turkish-style" works consisting of less supply and subtle with is an advantage (Interview with Aşık, 2012).

Turkey animation family developing by taking confident steps primarily has to be embraced. After having enough power and possibility expanding abroad and having a voice will self-occur. With the increasing the amount of productions to be sold abroad recognition will increase and animation productions made in Turkey will have a chance to be a trademark.

6. CONCLUSION

After the invention of computer, a lot of things in our life are not the same as old. Computer has become irreplaceable in every field of life as the boundaries of the things it capable of. This situation has reflected to the animation films as well. Being able to overcome the challenges of producing process of animation films by using computer and being able to provide more lively images made the sector more attractive for both producers and the audiences.

With each cartoon film produced, a new method is being developed and efforts are being made for overcoming every new problem faced. In this way, every film produced is a milestone in animation film history. Animators have no limits for the films they desire to produce and they try to overcome the challenges that they faced even if they have to work for a while. The income that will be earned from animation and this job becoming a profession is a reason for this situation. Cartoon films began to be seen as an art form including not only smart jokes and sweet creatures targeting children but also every type. With the increasing popularity, the number of the film presented to the audience has increased.

Animation whose progress is supported by technical developments produces more enjoyable products gradually as the boundaries of cartoon film production disappear. Two dimensional animation films in which there was only mouth movements are replaced by three dimensional films in which the parts of the face of a character being formed separately. Every strand of hairs, furs are formed one by one and receiving and reflecting light on each texture has great importance and this creates a new reality perception.

Until 2000's, Turkish animation artist experienced great difficulties for making their job as an income-generating profession. They had no lacking in terms of talent but they experienced difficulties for accomplishing the ideas they created. Being not able to find financial support source for the projects hog-tied artists. Artists maintaining their works by only support of the government had to actualize the stories that the government wanted instead of creating their own ideas. Interest of the investors has increased when animation

became a popular form. The artist considering animation as almost a hobby began to realize that they can earn money from this job. Hereby animation has become a preferable form.

Animators whose number has increased when Anadolu University began to give animation education have suffered from the inadequate number of job opportunities. The government could not find any solution for the graduates from and they began to work in areas out of their expertise. In this situation led their talents disappear. With high technology and decreasing costs of animation, animation techniques began to be used in many areas. This situation has brought a need for trained and competent persons in animation. Therefore the people graduated from Anadolu University had the chance to work within the area of their expertise gradually. As the demand increases, animation departments were opened one after the other. And this led sector they have a very competent and trained employees.

Not having enough departments about animation in Turkey had a negative effect on development of this field. No matter what work is to be done, providing has great importance. The source that will make animation sector alive in Turkey is opening cartoon - animation departments in the Fine Art Faculties or Art and Designing Faculties. Students are interested in animation art can have knowledge about it by elective courses in Education Faculties Fine Art Education departments or in Artwork teachership programs. In this field, government and private sector must support training units, artists and companies that artists founded on animation field economically and in the dimension of education.

Founding new cartoon - animation departments in Turkey, opening elective animation courses in fine arts education departments of education faculties will make people interested in and learn about animation films. A competition environment will be created with new departments and development will be faster in this environment.

This rapid rise of animation in turkey has also bought inadequacies. Not having any community that will determine or protect the rights of artists working in this field led employers to put the rules. Thus, the artist not having the chance to work in many places

had to accept the conditions lay down helplessly. Currently, absence of a working contract that appeals to only animation artists shows that victimize of this situation continues.

When the government began to broadcast by opening a cartoon channel, cartoon films paved the way for much need locally. Interest rates of audiences to watch local productions as much as the foreign productions have encouraged both channels and artists. Showing that this work can be done at least as much as others is very important in terms of Turkish production cartoons. This success requires support protection of local productions. Thus more qualified and competent productions will appear. The competition that will appear will lead not only development in sectoral structure but also in the productions. With the investments and supports of public and private organizations with regarding that this art has strong effects on especially children and young, they might provide animation art to be at higher level.

Especially usage of cartoon films as a propaganda tool shows that government should be careful while choosing productions that will be broadcasted in their country. The broadcast performed carelessly can effect of the sub-consciousness of the little audiences. Therefore, television channels or cinemas in which these productions will be broadcasted should work with experts and should be careful while choosing the productions.

Not having enough departments about animation in Turkey come in front of us as a negative fact in developing of this field. No matter what work is to be done, supply is so important. The source that will make animation sector alive in Turkey is opening cartoon animation departments in the Fine Art Faculties or Art and Designing Faculties. Students who got interest on animation art may have knowledge about it with the way of opening optional lectures in Education Faculties Fine Art Education departments or in Artwork teachership programs. In this field, government and private sector must support training units, artists and companies that artists founded on animation field economically and in the dimension of education.

Founding new cartoon animation departments in Turkey, opening optional animation lectures in fine arts education departments of education faculties will make people interest

and learn about animation films. A competition environment will be created with new departments and development will be faster in this environment. With the investments and supports of public and private organizations with regarding that this art has strong effects on especially children and young, they might provide animation art to be at higher level. Turkish animation art should have its place in the field of world animation art.

One other obstacle is that there are so less people who can write cartoon scenarios and themes, as it should be in Turkey. This issue has been trying to be solved out with the way of people in project gathering and working on it. The difference of writing a cartoon scenario than writing any scenario is that the motions on cartoons are so important besides the dialogs. For this, writer needs to watch cartoon in his imagination. This requires having knowledge about cartoon technical and way. Discussing scenario subject while being trained academically will court in fulfilling the need on this field.

In this thesis, animation, and the American school of art made from a line close to resuscitate productions and a variety of techniques and styles are explained. Examples of commonly hear, or long fiction films prepared mostly composed for television, with the aim to entertain and commercial success outside of these productions, animated productions made in the presence of different considerations are discussed. The first chapter presented the history of animation, and productions of various leading animators are explained. Animation film styles seen in films, is depicted in this directory. Long and short films, independent films, made for television serials, advertising films and music videos are explained. The art of Japanese animation 'anime', presented in detail in a different storytelling and messages, and carried. Animation cinema in Turkey with its short history and residential developments are summarized together. Deficiencies and improvements of animation industry are described

REFERENCES

Allen, R., **The Penguin English Dictionary**, Second Edition, Penguin Books, London, 2004

Art Print Images, “Running Horses”, Retrieved from <http://cache2.artprintimages.com/lrg/27/2700/WMQUD00Z.jpg>

Atan, U., 1995, “Animasyonun K lt r Aktarımındaki Yeri”, Sel uk  niversitesi, Sosyal Bilimler Enstit s , Resim-İř Eđitimi Anabilim Dalı, Konya.

Bah eřehir, 2011, “Digista” Retrieved from Bah eřehir University <http://eski.bahcesehir.edu.tr/etkinlik/index/id/264>

Ball, R., 2008, “Oldest Animation Discovered In Iran”, Animation Magazine, Retrieved from <http://www.animationmagazine.net/features/oldest-animation-discovered-in-iran/>

Benice, 2010, “Animation Techniques”, Anadolu  niversitesi, Art Mag, Sayı: 16, S.25-29.

Bendazzi, G., **Cartoons: One Hundred Years of Cinema Animation**, John Libbey & Company Ltd., London, 1994

Biography, 2010, “Walt Disney Biography”, Retrieved from Bio. True Story <http://www.biography.com/people/walt-disney-9275533>

Bulut,  ., 2006, “Teknolojik Geliřmelerin G r nt sel Anlatıma Olan Yansımaları”, Gazi  niversitesi, Sosyal Bilimler Enstit s , Radyo-Televizyon ve Sinema Anabilim Dalı, Ankara.

CaCourses, 2012, “Cell animation”, Retrieved from http://www.cacourses.com/AN35S/images/Animation_cells.png

Canlandır nlar, 2010, “About Us”, Retrieved from <http://www.canlandiranlar.com/Page/Index/8>

Canlandırmacılar, 2008, “Canlandırmacılar Meslek Birliđi T z đ ”, Retrieved from <http://canlandirmacilar.net/tuzuk/>

Cesur, S. & Paker, O., 2007, “Televizyon ve  ocuk:  ocukların TV Programlarına İliřkin Tercihleri”, Elektronik Sosyal Bilimler Dergisi www.e-sosder.com Kış -2007 C.6 S.19.

Cicicee, 2012, “Can Soysal”, Retrieved From <http://www.cicicee.com/ayin-roportaji.aspx?aRoportajId=17358>

Çelik, E., 2002, “Tüm Yönleriyle Animasyon”, Retrieved from Mutasyon
<http://www.mutasyon.net/makaleoku.asp?id=130>

David Bordwell, “Motion Capture Technique in Avatar”, Retrieved from
<http://www.davidbordwell.net/blog/wp-content/uploads/Avatar-mo-cap-21.jpg>

Deskarati, 2012, “Persistence of Vision with Regard to Moving Objects” Retrieved from
<http://deskarati.com/wp-content/uploads/2012/03/joseph-wright-experiment-with-the-air-pump.jpg>

Dipity, “Zoetrope”, Retrieved from
http://cdn.dipity.com/uploads/events/76759645700ba0457329f0b8814cba87_1M.png

Dumlupınar, 2012, “Musab Gündüz; Çizgi Film Sektöründe Senaryo Yazacaklara İhtiyaç var”, Retrieved from Dumlupınar University,
<http://www3.dpu.edu.tr/?p=haberler&id=1291>

Ekşi, V., 2007, “Amentü Gemisi Nasıl Yürüdü?”, Retrieved from Grafik Tasarım Magazine via <http://www.ntsmag.com/?p=338>

Elpen, L., 2009a, “1990'dan itibaren Türkiye yapımı canlandırma filmlerinin listesi”, Retrieved from <http://www.canlandirmacilar.net/cizgifilmlerlistesi.php>

Elpen, L., 2009b, “Türkiye’de Canlandırma Sanatının Gelişmesinin Önündeki Engeller”, Retrieved from <http://cizgifilmciler.net/canlandirmacilar/cizgifilmengelleri.php>

EMI, 2009, “Mickey Mouse Clubhouse”, Retrieved from
<http://www.emikent.com.tr/album/7023/mickey-mouse-clubhouse-meeska-mooska-mickey-mouse>

Furniss, M., **Art in Motion: Animation Aesthetics**, John Libbey & Company Ltd., Sydney, 1998.

Gökalp, Z., **Türk Medeniyeti Tarihi**, İstanbul Matbaası, Part 1.

Gökçearslan, Ö., 2004, “Canlandırmalarda: Mizah, Anatomik Yapı ve Karakter Tasarımı”

Grizine, 2010, “Animasyonun Babası: Emile Cohl”, Retrieved from
<http://www.grizine.com/2010/12/24/animasyonun-babasi-emile-cohl/>

Guardian, 2009, “Jurassic Park”, Retrieved from <http://static.guim.co.uk/sys-images/Guardian/Pix/pictures/2009/2/7/1234018966807/Sam-Neill-encounters-velo-001.jpg>,

Gürsaç, Y., 1993, “Üç Boyutlu Bilgisayarlı Animasyon ve Yaratıcılık İlişkisi”, Anadolu Üniversitesi, Sosyal Bilimler Enstitüsü, Eskişehir.

Hendrich, j., “Anime History”, Retrieved from http://home.earthlink.net/~jhendrich/anime_history.html

Hünerli, S., 2000, “Canlandırma Yöntemleri”, İletişim Fakültesi Dergisi

IGN Movie, 2003, “Gollum”, Retrieved from <http://uk.movies.ign.com/articles/383/383888p4.html>

İlgaz, S., **Çizgi Film Temel İlkeleri, Yapım Tekniği**, Leyla Yayıncılık., Interland Publishing, İstanbul, 1997

IMDb, “El Apostol”, Retrieved from <http://www.imdb.com/title/tt0007646/>

IMDb, 2012a, “The Andromeda Strain” Retrieved from http://ia.media-imdb.com/images/M/MV5BMTk4NjQ2Mjg0Ml5BMl5BanBnXkFtZTcwMzMzMzMDUxMQ@@@._V1_.jpg

IMDb, 2012b, “Toy Story”, Retrieved from http://ia.media-imdb.com/images/M/MV5BNTE2Njk1Njc1Ml5BMl5BanBnXkFtZTYwMDkyOTA5._V1_.jpg

IMDb, 2012c, “Matrix”, Retrieved from http://ia.media-imdb.com/images/M/MV5BMjEzNjg1NTg2NV5BMl5BanBnXkFtZTYwNjY3MzQ5._V1_.jpg

Interview with Gökhan Aşık, 2012, İstanbul.

Kamera Arkası, 2012, “Tonguç Yaşar”, Retrieved from, <http://www.kameraarkasi.org/yonetmenler/tongucyasar.html>

Kinoproba, “Paper Animation”, Retrieved from <http://kinoprobafest.com/assets/images/KP7/shiryaev-paper.jpg>

Kongar, E., **Kültür Üzerine**, Remzi Kitabevi, İstanbul, 1994
Lecinemasexpose, “Thaumatrope”, Retrieved from http://www.lecinemasexpose.com/projet1/thaumatrope_o.jpg

McLaughlin D., 2001, “A RATHER INCOMPLETE BUT STILL FASCINATING HISTORY OF ANIMATION” Retrieved from Film TV <http://animation.filmtv.ucla.edu/NewSite/WebPages/Histories.html>

- MediaCat, 2008, “TTNET Vitamin, Bir Ayda 35 Bin Kullanıcıya Ulaştı”, Retrieved from <http://www.mediacaonline.com/Home/HaberDetay?haberid=44338>
- Memurlar, 2007, “Meclis’te RETÜK-RTÜK tartışması”, Retrieved from <http://www.memurlar.net/haber/71105/>
- Microsoft, 2011, “NASA World Wide”, <http://www.microsoft.eu/Portals/0/img/posts/Innovation/Nasaimage1.jpg>
- Milliyet, 2008, “Japonya’dan Çizgi Film Büyükelçisi”, Retrieved from <http://www.milliyet.com.tr/default.aspx?aType=HaberDetay&ArticleID=507770>
- Milliyet, 2009, “Rengarenk Böcekler”, Retrieved from <http://www.milliyet.com.tr/1999/03/26/t/sanat/san01.html>
- Ministry of Culture and Tourism, 2005, “Kültür Bakanlığı Tarafından Yaptırılan Animasyonlar”, Retrieved from <http://www.kultur.gov.tr/TR/belge/1-3955/eski2yeni.html>
- NCSSM, 2012, “Praxinoscope”, Retrieved from <http://courses.ncssm.edu/gallery/collections/toys/images/PraxTopVw0320.jpg>
- New Film Reviews, 2012, “Star Wars”, Retrieved from <http://newfilmreviews.net/wp-content/uploads/2012/04/star-wars.jpg>
- Nickelodeon, 2011, “Purple and Brown”, Retrieved from Nickelodeon UK <http://www.nick.co.uk/shows/purpleandbrown/img/promo3.jpg>
- NTS Mag, 2011, “Amentü Gemisi”, Retrieved from <http://www.ntsmag.com/wp-content/uploads/2011/06/amentu.png>
- Ntvmsnbc, 2009, “Ya sinema tarihini değiştirecek ya da...”, Retrieved from <http://www.ntvmsnbc.com/id/25031592/>
- Özgüç, B., 1995, “Bilgisayarlı Grafik Yazılımı, Görüntünün Matematiği”, Bilim ve Teknik Sayı:328 S:18-25
- Parent, R., **Computer Animation Algorithms and Techniques**, Morgan Kaufmann Publishers, San Fransisco, CA, 2002,
- Pressyado, 2009, “Muppet Show”, Retrieved from <http://www.pressyado.com/wp-content/uploads/2009/08/TheMuppetShow.jpg>
- Radikal, 2010, “Süper Ramazan”, Retrieved from http://i.radikal.com.tr/644x385/2010/08/18/fft5_mf517661.Jpeg

Sabah, 2011, “Yerli Çizgi Filmciler Dernek Kurdu”, Retrieved from <http://www.sabah.com.tr/Ekonomi/2011/07/25/yerli-cizgi-filmciler-dernek-kurdu#>

Science Museum, 2012, “Phenakistoscope” Retrieved from <http://www.mhsgent.ugent.be/engl-plat5.html>

Senan, E., 1985, “Canlandırma Sineması”, Grafik Sanat Dergisi, May-June Issue.

Schickel, R., **The Disney Version: The Life, Times, Art and Commerce of Walt Disney**, Ivan R. Dee; 3 edition, 1997.

Sinemaestro, 2009, “Görsel Efekt Tarihi”, Retrieved from <http://www.sinemaestro.com/2345-gorsel-efekt-tarihi-1.html>

Soda Head, 2012, “Crusader Rabbit” Retrieved from http://www.pollsb.com/photos/o/15852-crusader_rabit.jpg

Somer, E., 2010, “Human – Robot Relationship in Anime Films”, Kadir Has University, Institute of Social Sciences, M.A. Program In Communication, İstanbul.

Star, 2011, “Pikachu’ya veda Limon’a Selam”, Retrieved from <http://mobil.stargazete.com/pc/pazar/pikachu-ya-veda-limon-a-selam-haber-408940.htm>

Star, 2012, “Şimdiki Çocuklar Keloğlan ve Dede Korkut ile Tanıştı, Sıra Arı Maya ve Heidi’de”, Retrieved from <http://www.stargazete.com/cumartesi/tw-439040.htm>

Sütcü, C.S. & Yılmaz, E., “Object Oriented Design Patterns in CG Animated Feature Film Production Pipeline”, 5th International Symposium of Interactive Media Design, Yeditepe University, 28-30 April 2007, İstanbul.

Şentay, B., 2009, “Vedat Ar”, Retrieved from Türkiye’de Reklama Emek Verenler <http://reklamaemekverenler.blogspot.com/2009/01/vedat-ar.html>

Telenet, 2003 , “Magic Lantern”, Retrieved from <http://users.telenet.be/thomasweynants/images/ephemera/LanternPeep.jpg>

Tepecik, A., 1990, “Orta Öğretim Kurumlarında Grafik Eğitimi ve Kültür Aktarma Aracı Olarak Önemi”, Gazi Üniversitesi, Sosyal Bilimler Enstitüsü

This Day Trivia, “Disneyland”, Retrieved from <http://www.thisdaytrivia.com/content/disneyland.jpg>

Toptenz, 2011, “The Execution of Mary Queen of Scots”, <http://www.toptenz.net/wp-content/uploads/2011/10/mary.jpg>

TTNet, 2012, “Vitamin” Retrieved from
http://stk.ttnet.com.tr/uploads/Image/Vit_bilgilerim_TTNET.png

Türker, İ.H., 2011, "Canlandırma"nın Tarihçesi ve Türk Canlandırma Sanatı”, İnönü Üniversitesi Sanat ve Tasarım Dergisi, Vol.1, No.2: 227-241.

Uğur, A., 1996, “Üç Boyutlu Çizim ve Animasyon”, Ege Üniversitesi, Fen Bilimleri Enstitüsü, Bilgisayar Mühendisliği Anabilim Dalı, İzmir.

UK Animation, 2012, “Match Commercial Film”, Retrieved from
<http://ukanimation.blogspot.com/2012/01/animation-nation-art-of-persuasion-part.html>

Uzel, A., 2007, “Türkiye’de Çizgifilm”, Retrieved from <http://cizgifilm.blogspot.com/>

Virgin Media, 2010, “Motion Capture”, Retrieved from
<http://www.virginmedia.com/images/pes-2010-preview1-431.jpg>

Webb, M., 2006. “Manga by any other name is...”, The Japan Times, 23 July 2010.
Retrieved from <http://search.japantimes.co.jp/print/fl20060528x1.html>

Wikimedia, 2012e, “Heidi”, Retrieved from
http://upload.wikimedia.org/wikipedia/en/3/3a/Heidi_DVD_1.jpg

Wikimedia, 2012a, “Fantasmagorie” Retrieved from
http://upload.wikimedia.org/wikipedia/commons/thumb/4/44/Fantasmagorie_%28Cohl%29.GIF/220px-Fantasmagorie_%28Cohl%29.GIF

Wikimedia, 2012b, “Gertie the Trained Dinosaur”, Retrieved from
http://upload.wikimedia.org/wikipedia/commons/thumb/3/3b/Gertie_the_Dinosaur.ogv/seek%3D418-Gertie_the_Dinosaur.ogv.jpg

Wikimedia, 2012c, “Felix the Cat”, Retrieved from
http://upload.wikimedia.org/wikipedia/commons/d/df/Felix_for_Judy.png

Wikimedia, 2012d, “Mickey Mouse”, Retrieved from
<http://upload.wikimedia.org/wikipedia/en/4/4e/Steamboat-willie.jpg>

Wikipedia, 2012a, “Emile Reynaud”, Retrieved from http://en.wikipedia.org/wiki/Charles-%C3%89mile_Reynaud

Wikipedia, 2012b, “Lumiere Brothers”, Retrieved from
http://en.wikipedia.org/wiki/Auguste_and_Louis_Lumi%C3%A8re

Wikipedia, 2012c, “Emile Cohl”, Retrieved from http://en.wikipedia.org/wiki/%C3%89mile_Cohl

Wikipedia, 2012d, “Walt Disney” Retrieved from
http://en.wikipedia.org/wiki/Walt_Disney

Wikipedia, 2012e, “Toy Story”, Retrieved from http://en.wikipedia.org/wiki/Toy_Story

Wikipedia, 2012f, “Arthur Melbourne-Cooper” Retrieved from
http://en.wikipedia.org/wiki/Arthur_Melbourne-Cooper

Wikipedia, 2012g, “Türkiye’deki Çocuk Kanalları Listesi”, Retrieved from
http://tr.wikipedia.org/wiki/T%C3%BCrkiye'deki_%C3%A7ocuk_kanallar%C4%B1_listesi

Yalçıntaş, N., 1982, “Yabancı Ülkelerde Türk Kültürü Politikası – Turkische Kultur – Politik Im Ausland”, Sosyal Siyaset Konferansları Dergisi, Issue 31

Yeni Diplomasi, 2012, “Creative Industries and Digital Cultural Diplomacy”, Retrieved from <http://www.yenidiplomasi.com/2012/03/yeni-yaratc-endustriler-ve-dijital.html>

Yeni Şafak, 2011, “Çizgi Film Yapımcıları Derneği Kuruldu”, Retrieved from
<http://yenisafak.com.tr/Aktuel/?i=331772>

Yurdigül, Y. & Zinderen E., 2011, “Sinemada Özel Efekt”, ATATÜRK İLETİŞİM DERGİSİ, Cilt 1, Sayı 2 (2011).

CURRICULUM VITAE OF THE AUTHOR

Murat ÖZYER

Personal Information:

Date of Birth 09.09.1987

Place of Birth İnegöl

Marital Status Single

Education:

High School: İnegöl Turgut Alp Anadolu Lisesi

Undergraduate: 2005-2009 Dept. of Public Administration in Faculty of Economic and Administrative Sciences at Uludağ University

Work Experiences:

2009-2010 Karton, Script Writer.

2010- Cordoba Animation Studio, Script Writer.

Appendix: Questionnaire

QUESTIONNAIRE

Dear participant,

You will contribute a MA academical reseach by answering this questionnaire. Your answers will not be evaluated as true or false. They shall reflect your opinions and thats what is important. Please complete each question fully. This is the only possible way to contribute fort his research. The results of the questions that you will answer in the quetionnaire will be used only for academic purposes. You will not be asked for any identification information. Seriousness of your answers will help to obtain more sound results. Thank you for your support.

Supervisor

Assoc. Prof. Dr. Cem Sefa Sütçü

Murat Özyer

MA Student

1. Education.

Primary Education []

High School []

University []

MA []

2. Age.

18-26 []

27-35 []

36+ []

3. Experience in animation sector.

0-1 Year [☐]

2-5 Year [☐]

6-10 Year [☐]

11+ Year [☐]

4. Employment type.

Full Time [☐]

Part Time [☐]

Freelance [☐]

5. I enjoy watching cartoon.

Strongly Disagree [☐]

Disagree [☐]

Undecided[☐]

Agree [☐]

Strongly Agree [☐]

6. I recieved academic education about cartoon.

Yes [☐]

No [☐]

7. Vocational education in school about cartoon art is adequate.

Strongly Disagree [☐]

Disagree [☐]

Undecided[☐]

Agree [☐]

Strongly Agree [☐]

8. The primary purpose of cartoons should be education.

Strongly Disagree [☐]

Disagree [☐]

Undecided[☐]

Agree [☐]

Strongly Agree [☐]

9. Cartoons mentally develop children.

Strongly Disagree [☐]

Disagree [☐]

Undecided[☐]

Agree [☐]

Strongly Agree [☐]

10. It should be more educational if details of our culture transposed by cartoon.

Strongly Disagree [☐]

Disagree [☐]

Undecided[☐]

Agree [☐]

Strongly Agree []

11. Foreign culture based cartoons should effect psychologically.

Strongly Disagree []

Disagree []

Undecided[]

Agree []

Strongly Agree []

12. Cartoons should create cultural interactions between communities.

Strongly Disagree []

Disagree []

Undecided[]

Agree []

Strongly Agree []

13. The quality of the domestic cartoons' visual material has reached a satisfactory level.

Strongly Disagree []

Disagree []

Undecided[]

Agree []

Strongly Agree []

14. The number of domestic cartoon film productions are sufficient.

Strongly Disagree []

Disagree []

Undecided[]

Agree []

Strongly Agree []

15. The physical and financial resources in animation sector are sufficient.

Strongly Disagree []

Disagree []

Undecided[]

Agree []

Strongly Agree []

16. The prominence of cartoons that offering the opportunity to interact is a positive state.

Strongly Disagree []

Disagree []

Undecided[]

Agree []

Strongly Agree []