

**“The TRANSFORMATION OF ANIMATION
in Children’s series production and technique”**

Animation Series

-Diversity and Identity-

Animasyon Serisi-Çeşitlilik ve Kimlik



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First of all,

For your understanding,

I need to briefly explain the situation of Korea, and Korean TV animation series in the past.

1950~1953--Korean War broke out.

(Turkish Soldiers participated in Korea War
Brotherhood Country with Blood

1956-----Korea's First TV station starts
broadcasting.

1961~1992--Korea Military Government Reign.
(30 years long term)

1993~2019--Korea Democratic Govern. Reign.

* Under the military government in Korea, from 1961~1992 (30 years), countless **comic books** were **burned** in public places by the police, without trial, because of "**bad**" **publications**.

* Also, the production of cartoon animation had to be **censored** (**SANSŪR**) and **approved** by the Korean Central Intelligence Agency (KCIA).

Korean broadcasters introduced first TV animation series in the 1987

- * Wandering Kkachi (KBS-TV)
- * Little Dinosaur Dooly (KBS-TV)
- * Fairyland ABC (KBS-TV)
- * Happy society (KBS-TV)
- * Run Hodol (MBC-TV)
- * Arisubyun Dream Tree (MBC-TV)

From 1993 to the present, since the liberal democratic government entered, "freedom of expression" spread like wildfire.

Some of Korea TV animation series of the 2010~2019



< National Issue - Identity >

After the end of the Korean War, on the economic ground where **everything was ruined** by the war.

Korea **couldn't make** their own animation productions.

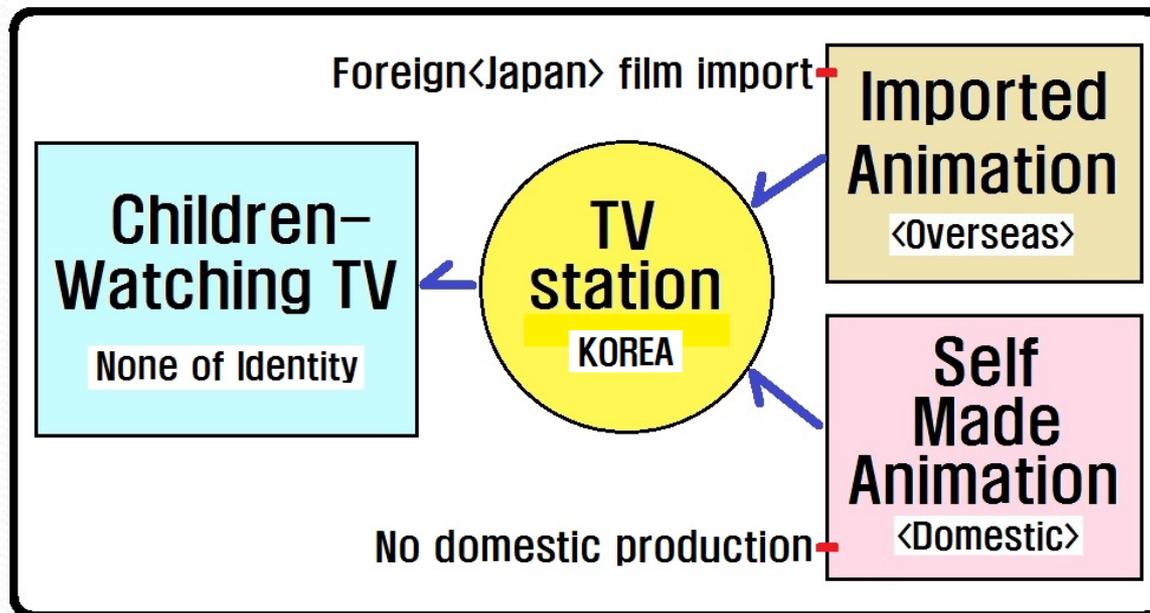
Started **importing** animations from **only Japan** in the late 1960s.

This **helped** Korean children,
but on the other hand, had the **worst results**.

Korean children accepted **Japanese cultures and emotions, not Korean ones**, as their own.

-As a result, the **cultural identity** of Korean children has been **severely damaged**.

Kids Animation Series–Sources





하록 선장



남자는 전함 v호



소공녀 세라



사랑의 학교



요술 천사 꽃분이



요술 공주 세리



작은 아씨들



꽃전사 루루



샤쫄트



요술 공주 명키



린탁의 기사



70년대 극장 개봉 만화...



툼 소녀와 허클베리 핀...



엄마 찾아 삼만리



알프스 소녀 하이디



황강머리 엔



1970년대 만화3



1970년대 만화2



미래 소년 코난



개구리 왕눈이



천년 여왕



마징가 제트



달타냥의 모험



1970년대 만화



메카닉 V



그렌다이저



독수리 오형제



우주 소년 광가



1970년대 만화4



돈키호테

Some of the Japanese animations aired on Korean TV in the 70s and 80s

Invasion of a country's cultural identity through animations imported from abroad can **invade the mental world of its children** beyond the physical war with real weapons. This had **very serious results**.

Turkish children & parents is also **familiar** with **import heroes** from the United States, Japan, China, Korea, Europe and **other countries**.

But they may be asking,
"Where are our heroes?"

You may buy animation toys and costumes, such as Superman, Mickey Mouse and Avengers.

But if children don't know the name of their own hero, they may accept other countries hero, as their hero.

If you think only about the commercial logic of importers, they will certainly benefit economically through import animation.

But if we think about the **identity of a country's children**, we should **answer** the children's **questions**:

such as,
what our past was,
what it should be now,
and how to prepare for our future.

Someone can import A-class or B-class **excellent animations** from abroad, but children exposed to these **excellent works** are more likely to **reject or avoid** the B, C or D-class animation of **their country**.

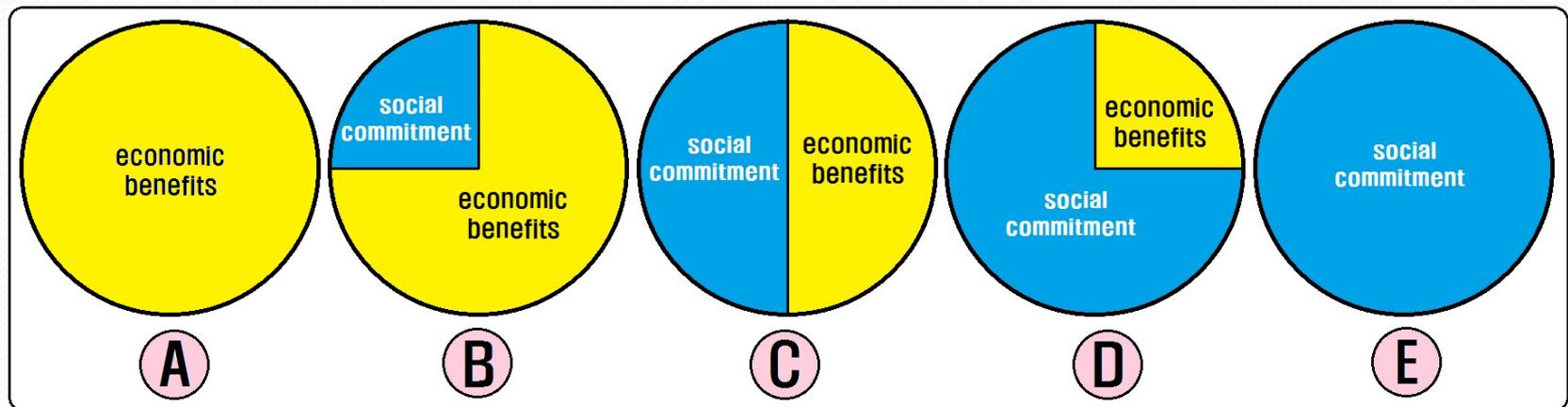


It is **very fearful** that this will **destroy the identity** of the nation, and at the same time fall into the illusion that **“Wow! foreign things are better.”**

Never leave other countries or **global trend** in place, or leave your **children's futures** to that **trend**.

The producers need to have a social commitment, not just economic benefits.

In the following chart,
which producer, do you want-A, B, C, D or E ?



< Solution-Diversity >

Child **doesn't matter**, 2D or 3D, and **doesn't care** what 3D technology, or computer programs are, and **how good lighting, modeling or shading is**.

They are **all ok**, if the animation is **fun**.

It is up to the broadcaster, society and parents to **choose** to enter into "the **pure spirit of the children**."

In most cases, airing **only 3D** is **a one-sided pressure** from the media.

"Diversity"-This is the **best sign of child love** that established producers can do.

No parent will want his children to be **unbalanced fed**.

We would **never ask** to children, what type of animation they prefer, or like.

It is **a very important** to **recognize** their **needs**.

Instead of 3D, we can create and broadcast new animation formats, and then set new production directions based on surveys of children and parents, to know their reaction.

Traditional animation about 100 years in history, is never an old technique.

All 3D programs are equipped with most traditional functions.

Broadcasters & major producers can also **work** with **universities** in animation departments to induce the creation of original and **new forms of animation**, while **excellent works** can **develop** stories and concepts to drive commercialization.

Turkey has national heroes. such as **“Kemal Atatürk, Karagöz & Hacivat, Yunus Emre, Koroglu, & Nasreddin Hoca”**.

If you make that, in **2D** or **silhouette** animation, you can show **diversity**.



See Japan ! Through traditions & classics, they still spread their most & beautiful 2D Digital Animation to the world.

Today, children & parents may be shouting,
"Please give us other options,
not only 3D."

Recently, in many countries, including the United States, the movement to re-produce 2D animation is very active by international classical animation masters.

The following 3 reports highlight those points.

Paper Art Isn't Dead: 2D Animation And Movie Magic Can (And Will) Return

by ROANNA BYLVER - Powered by Vocal © 2019 Jerrick Ventures LLC. All Rights Reserved

The 2D art form is still gorgeous, alive and kicking, and I'd say hand-drawn films are actually pretty primed to make a U.S. comeback.



By now, you've probably heard the oft-repeated lament that traditional animation is dead.

But the reality is that traditional animation is just as amazing now as it was in Disney's Golden Age and Renaissance - and it deserves to live again. Actually, it's not dead at all.

A return to the traditional art style of the Disney classics we grew up with and still love today.



Why save 2D animation?



2D animation is the heart and soul of all animation. 2D created the animation industry, and without it modern computer-generated animation simply would not exist.

And 2D animation is a truly American art form. 2D animation is capable of conveying a truly incredible level of emotion and feeling. It is beautiful and and it is important.

There is an artistry and warmth to hand-drawn animation that the cookie-cutter look of 3D animation can't quite capture.

It's very much worth preserving, even if the film industry doesn't agree at the moment.

Traditional animation is still around, just not on the big screen.



Even if it's been several years since Disney's last animated feature film, you can still find 2D cartoons one place: TV.

Western animated TV is pretty overwhelmingly computer-generated, mostly in Flash.

Paperman's success proved that the traditional-animation style hasn't fallen too far out of vogue to make a comeback.

In any case, the aesthetic isn't dead.

It's alive and well on big screens outside the US.

If you're in the United States, it's understandable that you'd think that hand-drawn movies just aren't around anymore.

But that's not entirely true. Studio Ghibli, legendary animation house best-known for producing Miyazaki's acclaimed feature films (you probably know them, even if you don't know you know: Kiki's Delivery Service, My Neighbor Totoro, Spirited Away, and tons more) is still hard at work.

And so is he, despite the regular long-running statements that this really is his final film. La Tortue Rouge - The Red Turtle - is set to release this year.

The answer might be blending both forms.

Like I said before (of that outstanding Wicked storyboard that started all this), I don't think 2D or 3D is better than the other, but there's no reason to totally kill the former in preference of the latter.

We as a public aren't sick of the hand-drawn art form.

And I hope to in the near future, because there's simply no real reason 3D and traditional animation can't just get along.



<https://vocal.media/geeks/paper-art-isn-t-dead-2d-animation-and-movie-magic-can-and-will-return>

Why We're Seeing Less 2D Animated Movies and Why They Probably Won't Make a Comeback

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Bloop Animation Studios LLC

We're seeing less and less 2D animated films, and many people have asked me if I think it will make a comeback, or any kind of resurgence.

The simple answer is, probably not.

The reason 2D in the film industry has been in decline is that people have just gotten used to such high quality complex rendering from the films they watch, it's hard to go back. It's a hard task convincing people to spend money to go see a movie that is not the last word in CGI technology.

Technology never goes back, and while you can make a point that **3D isn't better than 2D**, it's still capable of showing more detailed, complex or realistic visuals than 2D can. And that's what people want. They vote with their wallets. 3D animated films make a TON of money, almost regardless of quality, while great non-3D films like *Kubo and the Two Strings* or *Treasure Planet* flop in the box office.

And that's what it's really all about, Box office numbers. It's not that the film industry decided that 3D is a better animation method, it just sells more tickets and make a great return on their investments.

So that sounds like a downer. Is is the end for 2D? Not at all. You might ask yourself:

Should I even bother learning 2D animation?

And the answer is YES. There is still plenty of work for 2D animators,

it's just less in films and more in the huge market of mobile gaming, commercials or TV series (for kids and adults). They all still use a ton of 2D animation and don't seem to be slowing down.

What is the future of 2D animation

The great thing about our time is that everything is getting niched down, and many more indie productions come about, and more and more segmented creations are being made.

All the streaming services produce their own animated shows, a lot of them are for adults (BoJack Horseman, Big Mouth), and YouTube is filled with **independent creators**, some of them making a great living out of their art, and they are mostly 2D animators.

So I think that's where the future of 2D lies. More in the hands of independent creators and less in Hollywood blockbusters. And here lies the twists.

We're actually going to see more 2D animation than ever.

Yes. That's right. Because animation got much cheaper to produce than it used to, and the power is now distributed between all of us, rather than held in the hands of a few gatekeepers, more and more artists and small studios can make their own 2D movies, shorts and series.

This is the best time to be around for animators and all artists, really. No one is stopping you from making your thing and showing it to the world.

If you want to start learning, we offer some of the best **2D animation courses** there is, for all the programs indie creators use, such as **Animate**, **Toon Boom** and **TVPaint**.

I hope this short essay made you feel optimistic for the future of our craft, I'm more excited than ever.

<https://www.bloopanimation.com/why-were-seeing-less-2d-animated-movies-and-why-they-wont-make-a-comeback/>

'Hand Drawn' Feature Documentary in Last Days of Indiegogo Campaign

Felicity Morland's film about the history of traditional 2D animation, featuring Nora Twomey, Glen Keane, James Baxter, Floyd Norman, and Jorge Gutierrez, has 4 days to reach final fundraising goal.

By Dan Sarto | Wednesday, December 4, 2019 at 12:05pm

In 2D, Business, Films, People | ANIMATIONWorld, Headline News | Geographic Region: All



Hand Drawn, director Felicity Morland's upcoming feature-length documentary about the past, present and potential future of 2D hand-drawn animation, as told by the animators keeping it alive, is in the final push to raise a finishing fund to complete the production.

The Indiegogo campaign ends December 7 – click here to find more information about the project and how you can participate.

Morland's project features interviews of both independent and mainstream animators who are keeping the medium alive, whether for filmmaking, TV productions, video games, or otherwise.

The creators are a small but dedicated team of animation enthusiasts, including Morland, Aidan Fantinatto (associate producer), and Robert Fantinatto as producer (director of *I Dream Of Wires* documentary).

The film features Glen Keane, James Baxter, Nancy Beiman, Sergio Pablos, Craig McCracken, Floyd Norman, Nora Twomey, Joe Murray, Dan Haskett, Ross O'Donovan and Jorge R. Gutierrez among the 40+ animators interviewed from the US, France, Ireland, and UK.

One of the goals for the new crowdfunding campaign is to also include perspectives of anime directors and animators from the Japanese anime industry.

Interviewees have opened up when they speak about their passion for the craft, leading to inspiring stories and insights as well as solemn moments and discussion of their challenges.

With so much changing in the animation landscape including the rise of streaming services, development of new hand-drawn methods (Virtual Reality, new 2D lighting systems) and new avenues for independent creators, 2D animation is being brought forward with recent hand-drawn animated projects like the feature-length traditionally animated film *Klaus*, TV series like *Green Eggs and Ham*, and video games such as *Cuphead*. This is an important chapter in hand-drawn animation history that must be documented now.



Oscar-winning animation director Glen Keane.

Confirmed Participants include:

- Glen Keane ("THE LITTLE MERMAID", "TANGLED", "DEAR BASKETBALL")
 - James Baxter ("KLAUS", "BEAUTY AND THE BEAST", and "THE LION KING")
 - Nancy Beiman ("FANTASIA 2000", "HERCULES")
 - Floyd Norman ("SLEEPING BEAUTY", "THE SWORD IN THE STONE")
 - Craig McCracken (Creator of "THE POWERPUFF GIRLS")
 - Tom Moore ("SONG OF THE SEA", "THE SECRET OF KELLS")
 - Aaron Blaise (Co-director of "BROTHER BEAR")
 - Joe Murray ("ROCKO'S MODERN LIFE", "LET'S GO LUNA")
 - Benjamin Renner (Co-director of "ERNEST AND CELESTINE")
 - Dan Haskett ("BEAUTY AND THE BEAST", "THE LITTLE MERMAID")
 - Jorge R. Gutierrez (Director of the award winning "THE BOOK OF LIFE")
 - Tina Nawrocki ("CUPHEAD")
 - Samantha Youssef ("ENCHANTED", "THE PRINCESS AND THE FROG")
 - Vivienne Medrano (Crowdfunded pilot "HAZBIN HOTEL")
- ...and many others.

'Brother Bear' co-director Aaron Blaise.

Indiegogo rewards include:

- The Official Blu-ray of Hand Drawn
- Hand Drawn T-Shirt
- Contest entry: Submit your hand-drawn animation to be featured within the film!
- Access to ALL of our 40+ extended interviews...and more!

Source: Felicity Morland



Dan Sarto is Publisher and Editor-in-Chief of Animation World Network.

<https://www.awn.com/news/hand-drawn-feature-documentary-last-days-indiegogo-campaign>

< Technical, Moral Matters & Solutions >

It is important to check in advance whether story structure (morality, violence, bad languages or misbehaviors), and technical issues.

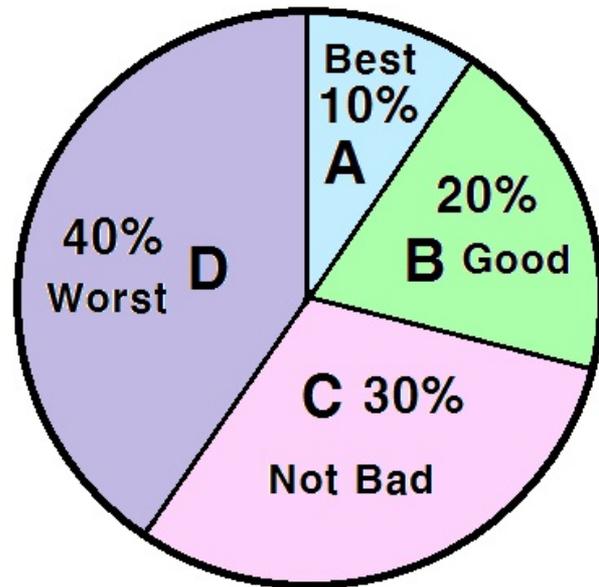
Unlike youth film, cognitive function is slower in children 3~5 years of age. They need low speed animations.

Low quality is a poorly produced animation due to creators' qualities and low production costs.

<Animation TV Series-Class>

Each Category represents a level of Quality.

A research of 250 TV animation series from around the world
(The percentage is approximate) : Research by Namkook Lee



* Note: Worst: bad behavior, swearing, slang, sexual expressions, slanderous expressions, violence, etc.

Class A-10%(Best)

Class B-20%(Good)

Class C-30%(Not Bad)

Class D-40%(Worst)

The low quality animations start with poor:

Story Structures, storyboard, Layout, Scene Composition, Concept, Camera Shot, Camera Angle, Camera Effects, Camera Direction, Camera Movement, Motion, Acting, Editing, Moving Hold, Character Designs, Character's Personality, Hook-up scenes <between hook-up of movement, pose, camera, and facial expressions>, color, music, and Animation Physics, Including the 12 Principles of Animation. <Inertia, acceleration-deceleration, gravity, friction, action-reaction, etc.>

These must be improved & then applied.

Animation is an advanced field of work that requires a **high level of acting skills**, like a live action movie.

And, for **each episode**, we need to compose the story with **humor** and **lessons** periodically melted,

Such things include: diligence, cooperation, intelligence, willpower, empathy, positiveness, help others, courage, interest, consideration, strength, honesty, adventure, inquiry, tenderness, kindness, leadership, curiosity, observation, concentration, understanding, wisdom, generosity, spirit of sharing, compliance, sincerity, safety, goodness, devotion, self-sacrifice, emotion, patience, and so on.

This is possible through the use of **checklists** that check for problems in advance through **Scripts, Storyboards, Animatics,** and **Dialogue** containing the producer's intentions.

If we **leave** the entire production only to the **producer,** the **problems** will still be **passed** on **to the children,** without being resolved.

< Conclusion >

A nation's cultural **diversity** and **national identity** are **indispensable** for the future.

The **ancestors' wisdom** and **cultural assets** can **shine**, even in the cutting edge of the 21st-century, **without** neglecting or downplaying their **own** cultural heritage.



Hope and yoke for their future will be carried by our educated children.

Please listen to the voices in their heart and mind, before our children get older.



Now, it's up to us all,
to polish and shine!

"This solution is now
in our hands !"

Teşekkür ederim !

Thank You !



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11th, December, 2019
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