Turkey Animation Studios Status / Needs / Expectations

(O1. A Framework; Defining Needs and Expectations Between the Labor Market and the Academy)

2.6. Turkey Animation Studio Status / Needs / Expectations Data

Within the scope of the project, data was collected from the animation studios in Turkey and abroad through questionnaires and interviews. Visits to the studios were made and the situation, needs and

expectations of these organizations were investigated. This title in Turkey from data obtained from visited animation studios are trying to transfer their methods and research findings.

2.6.1. Method

The ADDIE method adopted to support project implementations fully overlaps with the European Quality Assurance in Vocational Education and Training (EQAVET) and is supported by the European Center for Vocational Education Development (CEDEFOP). This method consists of the following stages; Analysis Stage (The analysis stage clarifies teaching problems and objectives and defines the learning environment and existing knowledge and skills.), Design Stage (Design stage is about learning objectives, assessment tools, exercises, content, subject analysis, lesson planning and media selection. The design phase should be systematic and specific.) The Development Stage (educational designers and developers create and combine content assets designed at the design stage.) It covers the delivery method and test procedures. The application includes the evaluation of the design.) Evaluation and Replacement Phase (The evaluation phase consists of two aspects: formative and summative. Formative valued. While rme is at every stage of the ADDIE process, a final evaluation is made on the finished curriculum or products.)

In the analysis phase, the data that will be the basis of the projects within the scope of the project were analyzed by analyzing the animation industry trends, analyzing the current situation and expectations of the studios, determining the job profiles in the animation industry, and comparative analysis of the current animation curricula. Studies of the analysis phase are given in Scheme 1.

It is aimed to define the needs and expectations between the labor market and the academy in the idea number 1 of the project. As a research model, screening research was used in qualitative research method. Working group operating in Turkey 10 animation studios and animation studio, continues its activities abroad, including 3 questionnaire from a total of 13 studios oluşmaktadir.ver collection tool (Appendix 1) and observation were used. In the scope of the project named as questionnaire development, transnational meetings with field experts were made by getting expert opinions through video interviews and correspondence over the internet. During the development process, the opinions of the project partners and other field experts were received for the questionnaire developed by the teaching staff of the coordinator institution and took its final form after the revisions.

This questionnaire in Turkey operating in the cartoon and animation and animation studios listed below have been applied to 10; studios' fields of activity, their status in terms of artist / designer distributions according to their departments and departments, their status in terms of project management approaches, and their opinions, expectations and needs regarding the educational levels and social-professional competencies of the people they will employ.
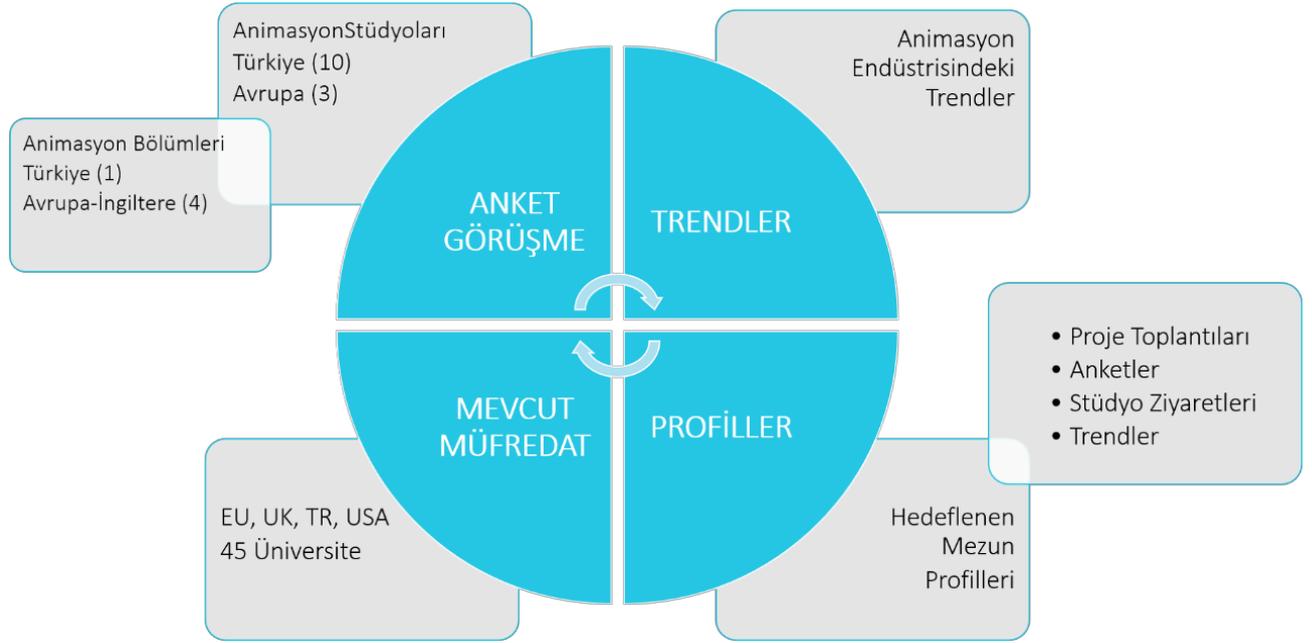
Scheme 1. Studies carried out during the analysis phase.

The data collection was done by the project team by visiting the studios through questionnaires and interviews. Descriptive analysis and content analysis were used for data analysis. Content analysis refers to any data reduction and interpretation attempts to determine basic consistencies and meanings over qualitative material (Patton, 2016, s. 453).

Domestic animation studios surveyed;

1. Anima Istanbul Film Yapim A.Ş.,
2. ISF Film Prodüksiyon Ltd. Şti.,
3. Kelebek Animasyon (Koza Yayin Dağitim A.Ş.),
4. Muzip Peri Reklam Tanitim Hiz. A.Ş.,
5. NeherCordobaDocumentary,
6. Netco Animasyon Prodüksiyon Ltd. Şti.,
7. Akko Organizasyon (Outline Ajans),
8. R Ajans,
9. Siyah Marti,
10. YOYO Film Yapim Ltd. Şti.

Overseas animation studios visited;

1. ZVVIKS Institutefor Film andAudiovisualProduction, Slovenya,
2. FintaInstitute of ContemporaryArts, Slovenya,
3. WalkingTheDog Animasyon Stüdyosu, Belçika.

Research problem statement "Turkey animation training given in the case of university graduates animation studio and views on the competence, what are the expectations and needs?" In line with

this main problem, the answers to the following problems were sought and the findings obtained were given respectively.

1. What are the activities of the Studio?

2. Which departments operate in the studio?

3. What are the education levels of the artists / designers working / collaborating in the studio?

4. How are the number of artists / designers working in the studio and their distribution by departments?

5. What are the types of artists / designers who have a hard time finding in the studio?

6. What are the most common deficiencies in new graduates working in the studio?

7. What are the main values or competencies seen in new graduates working in the studio?

8. What are the opinions of the studio management regarding the special (professional) qualifications required for the animation field?

2.6.2.Results

In this section, the findings and interpretations obtained with the data collection tool for the sub-problems of the research are included..

a. Fields of Activity of the Studios

In accordance with the sub-problem number 1 of the research, the activity areas of the studios were investigated. Figure 8, is a leading animation studio space activities in 11 of Turkey and gives information about the frequency of studio apartments located in all areas of activity.

When the chart is analyzed, it is seen that there are three high trends in the fields of activity. Character design, TV series and computer production It is seen that 3-dimensional animation is in more studios than other fields in the activity areas of the studios. On the other hand, there are no studios operating in 3D printing and distribution fields, and activities such as scriptwriting, documentary and video mapping are rare. Computer production 2-dimensional animation, advertising, graphic design, production, feature film and visual effects are secondary secondary trends.

b. Departments in the Studio

Depending on sub-problem number 2 of the research, departments operating in studios were researched. Turkey's leading names of the departments operating in 11 animation studios and frequency are shown in Figure 9.
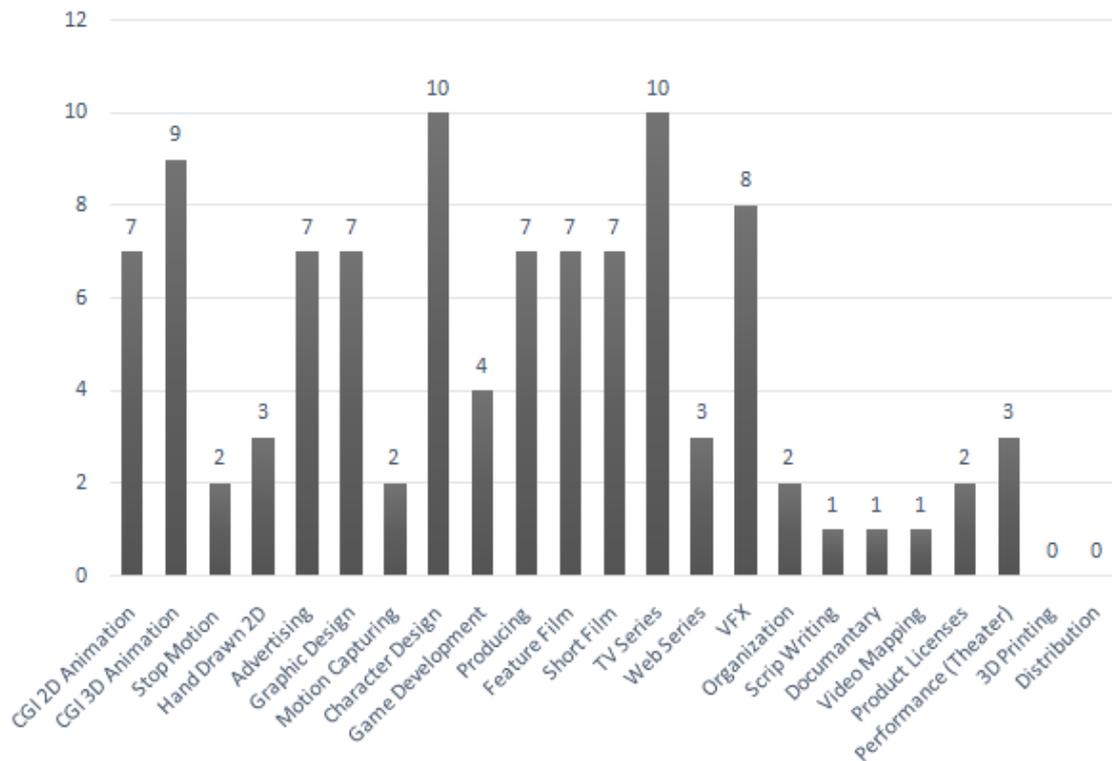
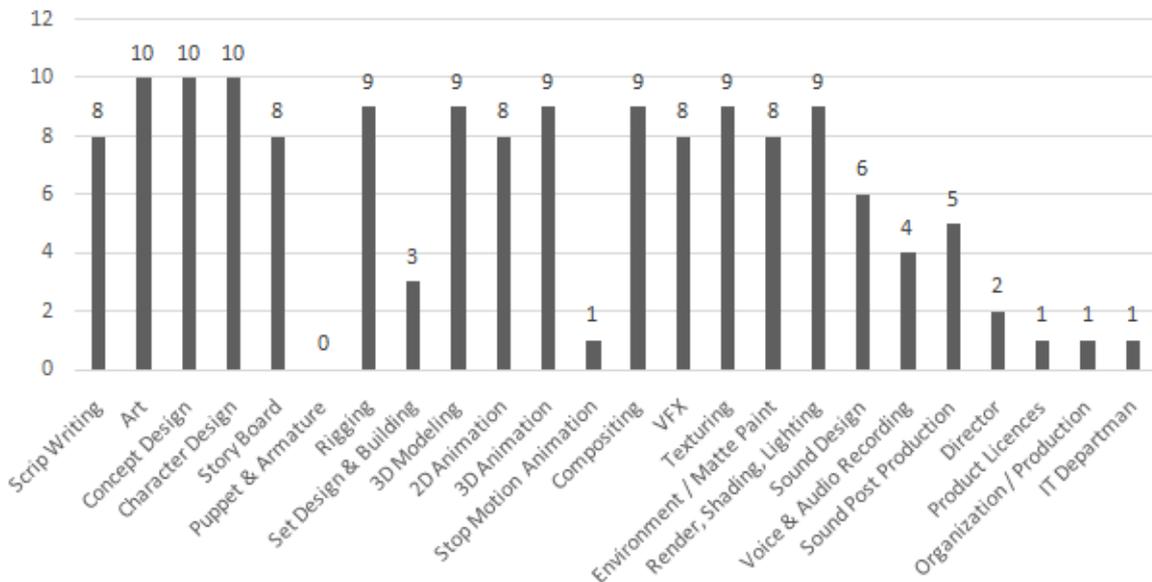**Figure 8.** Animation Studios Activity Areas Summary.

Figure 9. Departments in Animation Studios.

When the graphic is analyzed, it can be said that the studios show partnership in terms of their departments. Located in 8-10 bands of all 14 departments (scriptwriting, art, concept design, character design, storyboard, rig, 3D modeling, 2D animation, 3D animation, compositing, vfx, texturing, mattepainting, render-shading-lightting) located close to all studios. It appears to be taken. In contrast, storyboard animation departments such as Puppet & Armature and Set Design & Building, as well as

departments such as Director, Product Licenses, Organization / Production, IT are available in a small number of studios. Departments related to sound design / recording / production are available in half of the studios..

c. Education Levels of Artists / Designers

In line with the sub-problem number 3 of the research, the education levels of the artists and designers working in the animation studios that were included in the research were investigated. The aim here is to determine the employment status according to the education levels. The distribution of the artists working in 11 studios within the scope of the study according to their education levels is given in Figure 10.
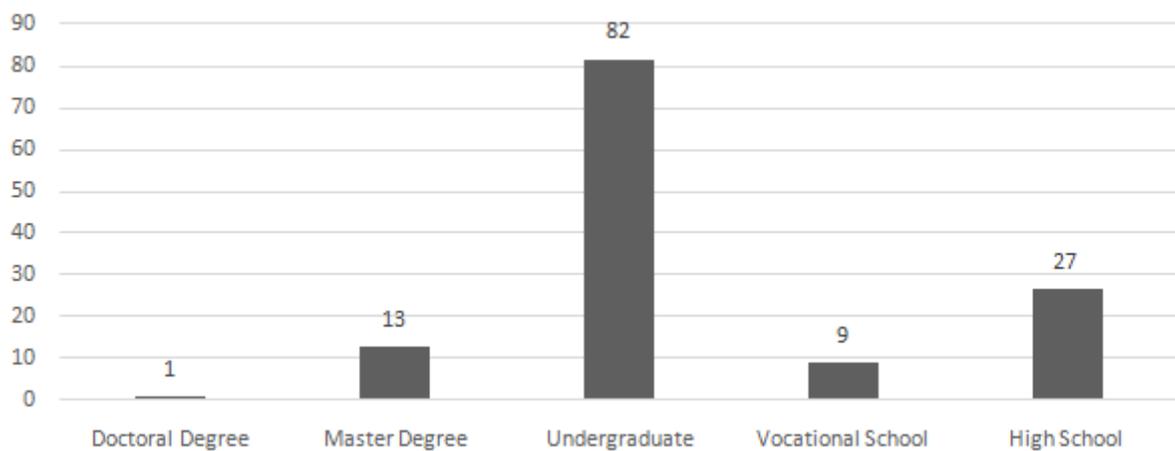

Figure 10. Education Levels of Artists / Designers.

When Figure 10 is analyzed, it is seen that among the 132 artists of 11 studios, 82 people and undergraduate graduates constitute the most crowded group, followed by high school (27), graduate (13) and associate (9) graduates in the 10-30 person band respectively. On the other hand, the number of artists at the level of doctoral education is one with few people..

d. Number of Artists / Designers and Their Distribution by Departments

In accordance with the sub-problem number 4 of the research, the distributions of artists and designers were investigated according to the departments in the animation studios included in the research. The aim is to determine the employment rates according to the departments. The distribution of the artists working in 11 studios within the scope of the research according to the departments in their studios is given in Graph 11.

When the distribution chart of artists and designers by departments is examined, it is seen that the total number of employees (185) of animation (113) and art (72) departments is equal to the total number of employees (185) of all other departments. It is seen that the department with the lowest employment across the studios participating in the research is Stop Motion with 4 people and the total numbers are in the 20-40 people band for most departments..
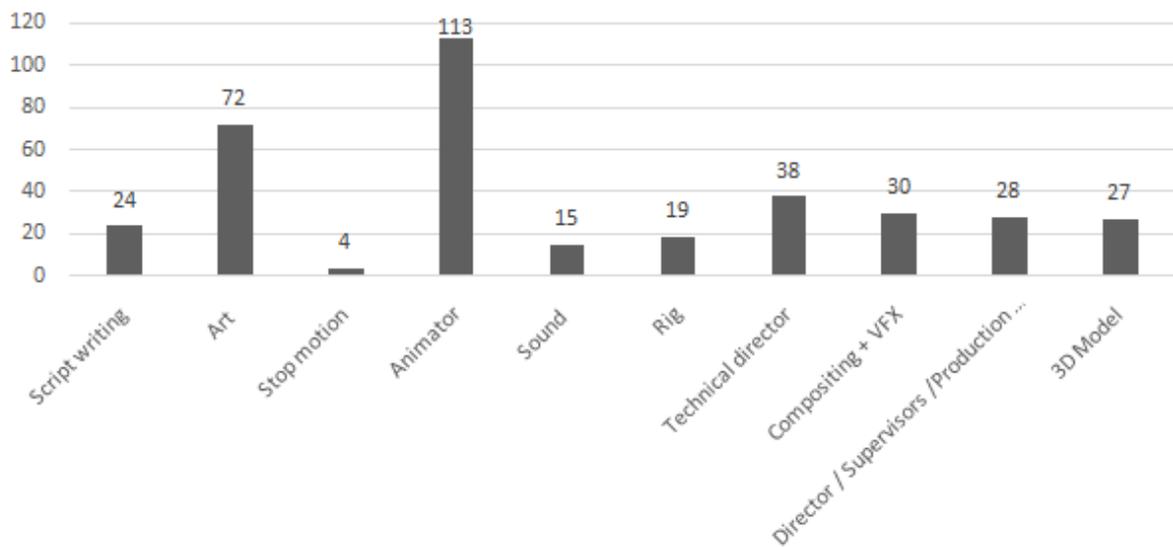
Figure 11. Number of Artists / Designers and Their Distribution by Departments.

e. The Most Difficult to Find Artist / Designer Type

In line with the sub-problem number 5 of the research, the artists and designers who had the most difficulty in finding animation studios were researched. The aim here is to identify the sub-areas that are needed in the sector but suffer from trained personnel. The answers received from 11 studios within the scope of the research are grouped according to their expertise areas and their frequencies are given in Figure 12..
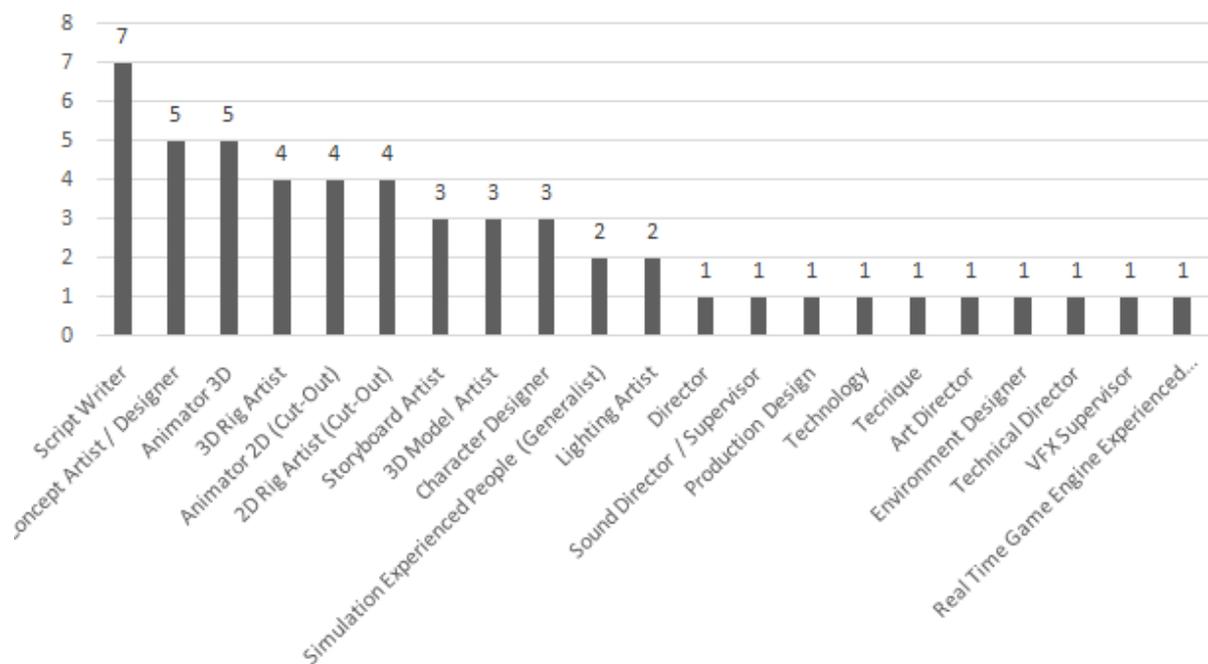

Figure 12. Artists and Designers The Studios Have Most Difficulty To Find.

When Figure 12 is analyzed, it is seen that the studios are the most difficult to find, the script writers, then 3D rig artist, concept artist, 2D animator for Cut-out and 2D rig artist respectively. The third group is storyboard artist, 3D model artist and character designers.

f.   Common Deficiencies in Graduates

In line with the sub-problem number 6 of the research, the most common deficiencies of the new graduates working in animation studios that were included in the research were investigated. The aim here is to identify the missing aspects of the graduates from the point of view of the studios. The answers of the 11 studios included in the study were grouped and frequency values are given in Figure 13.
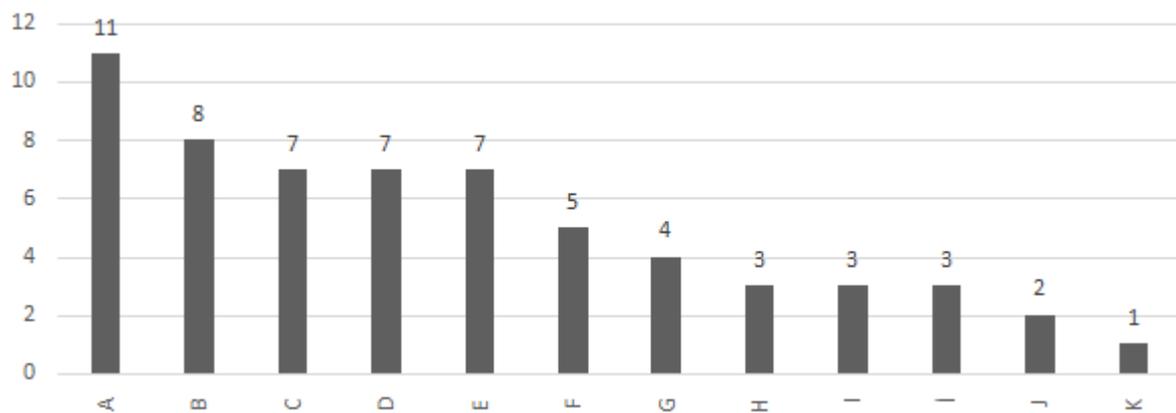

Figure 13. Common deficiencies in graduates [1].

When Figure 13 is examined, the most common deficiency in graduates is expressed by all studios; There appears to be a lack of specialization in sub-fields such as rig, coding, technical terms and theoretical issues. Not being aware of its own level of knowledge and where to use it (8), lack of effective and combined use of multiple design software (7), lack of experience and speedy work in animation practices (7), and problems in adaptation to business life (high salary and expectation of rapid rise)) (7). The lack of work discipline and time management (5) is expressed as a deficiency that comes in third place and is seen close to half of the studios.

g.   Real Values and Competencies Seen in Graduates

In line with the sub-problem number 7 of the research, the actual values and competencies of the new graduates working in animation studios that were included in the research were investigated. The aim is to identify the positive aspects of graduates in terms of their values and competencies from the point

---

[1](A) Lack of specialization in sub-fields (Rig, coding, technical terms and theoretical issues); (B) Not being aware of their level of knowledge and where to use them; (C) Lack of effective and combined use of multiple design software; (D) Lack of experience and speedy work on animation practices; (E) Business compliance problems (High salary and rapid rise expectation); (F) Lack of work discipline and time management; (G) Studio workflow and job descriptions lack of information; (H) Low sector awareness and purely artistic concern; (I) Lack of career planning / portfolio culture; (I) Not having received direct (pure) animation training; (J) Not being open / willing to professional development; (K) Lack of originality.

of view of the studios. The answers received from 11 studios within the scope of the research are grouped and frequency values are given in Graph 14.

When Graph 14 is analyzed, it is seen that Social and digital communication skills are the primary competencies seen in graduates. Graduates are open to innovations, are excited, have career and goals for the industry, want to make a difference / want to be useful, are self-sacrificing and have current knowledge in the field, be researchers, have developed themselves professionally, have theoretical knowledge, animation. follow the competencies such as being able to use various programs for drawing, painting, design and project management, having a certain experience with their professions, having an aesthetic point of view. In addition, the representatives of the studio emphasized that academic education makes a difference compared to the people who are grown in the kernel in their studios.
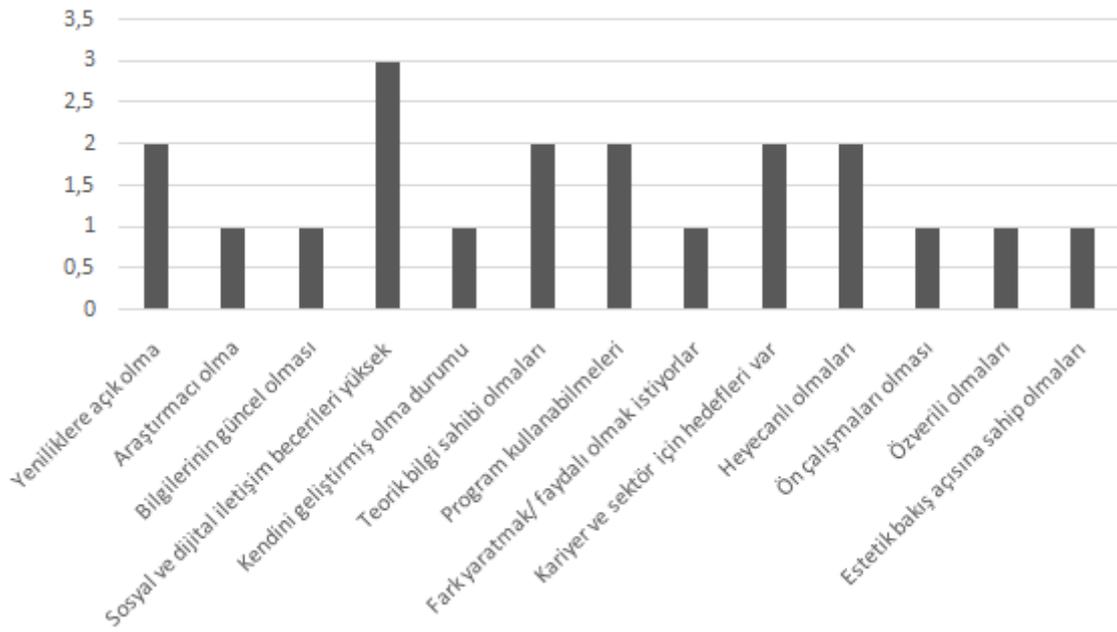

Figure 14. Core Values Seen in Graduates Competencies.

h. Special (Professional) Competencies Required for Animation Field

In line with the sub-problem number 8 of the research, what kind of special (professional) qualifications are required for the animation field included in the research was investigated. The aim here is to determine what kind of professional qualifications are required from the perspective of the studios for graduates who are planning a career in animation. The answers of the 11 studios included in the study were grouped and frequency values are given in Table 3.

Table 3. Professional Competencies for Animation Field.

	Professional Competencies	**(f)**
A.	Role playing / dramaturgy / camera acting / gesture gesturing and knowing the sense of movement	8
B.	To have the ability to visualize / draw	4
C.	Specializing in a special area	4
D.	To have design knowledge / modeling skills	2

E.	Multiple domination of software	2
F.	To have the ability to observe	2
G.	Having an aesthetic / artistic perspective	2
H.	Script (code) knowledge / physics knowledge	2
I.	Pedogogical education / having knowledge	1
I.	Having knowledge of light (lighting, creating atmosphere with light)	1
J.	Having training in editing and scriptwriting	1
K.	To be able to adapt to the style of the project	1
L.	To know the basic concepts of art	1
M.	To be able to make motion analysis	1

When Table 3 is examined, it is seen that (A) dramaturgy knowledge is one of the special qualifications sought in people who will work in the animation field according to their studio views. The animator is expected to know the role of acting, camera acting, gestures and gestures for the character he portrays, and the emotion of the life of a bank clerk or secondary character, for example.

Specializing in at least one of the specific tasks such as (B) the ability to draw and visualize and (C) character design in the field of animation, puppet making, stage design, animation, modeling, rig (skeleton / reinforcement), storyboard, rendering, video editing / composite. expected to be. The studio representatives emphasized that their employees need to specialize in several areas.

Apart from these, (G) having an aesthetic and artistic perspective, (F) Having the ability to observe, (M) Being able to make motion analysis, emphasizes the necessity of an artistic observation ability. Although the necessity of the observation ability and aesthetic point of view about movement, environment, gestures, gestures and space are expressed in different sentences by the studio representatives, its importance is emphasized.

Some of the aforementioned qualifications can be defined as a mixture of theoretical knowledge, practice practices and digital skills. As an example of such competencies; combining software such as animation, drawing, painting, photographic image processing, video etc., and design (modeling, stage design etc.) with these software. Similarly, to know the basic concepts of art such as light, color theory, color harmony, color spaces, and to use this information for purposes such as lighting and creating atmosphere with light or having theoretical knowledge for physics and using this information script (code) writing can also be considered as an example of competencies that are a combination of knowledge, practice practice and digital skills.

i. General (Social) Competencies Required for Animation Area

In line with the sub-problem number 9 of the research, what kind of general (social) competencies are needed to work in the field of animation, such as communication skills, team work, were investigated. The aim here is to determine what kind of social competences are required from the point of view of studios for graduates who are planning a career in animation. The answers received from 11 studios within the scope of the research are grouped and frequency values are given in Table 4.

Table 4. Social Competencies for Animation Area.

Social Competencies	*(f)*

A.	Professionalism / work discipline (studio hierarchical structure, working hours and abiding by the rules)	8
B.	Suitability for team work / contribution to team motivation	6
C.	Relevant / researcher / current fed to the field	6
D.	High communication skills / sociability (in-studio and industry-wide)	5
E.	Working with patience, desire and devotion	5
F.	Being open to criticism / requests for revision / compliance with the director	3
G.	Open to knowledge / learning / development	3
H.	Self awareness (Knowing your capability-limit, lack of arrogance and ego)	2
I.	Honesty	2
I.	Time management skill	2
J.	Being creative / adding self-aesthetic things	1
K.	Being aware of which part of the whole	1
L.	Job experience	1
M.	Leadership feature	1
N.	To be able to take responsibility and authority	1
O.	High awareness (careful clear perception)	1
Ö.	An analytical mind structure	1
P.	Accept works other than the artistic part (Technical works / operator)	1

When Table 4 is examined, it can be seen that, according to the opinions of the studios, the social competencies sought in people who work in animation field is to act in accordance with the studio's hierarchical structure, working hours and studio rules. The second important opinion on social competencies was given as a suitability for team work. In addition to the ability of the individual to adapt to the studio team , it is expected to contribute to the problems of other people in the team and to contribute to the team motivation after doing the tasks that fall on their own. It was stated by the majority of the studios that the difficulties in the integration of the closed and socially impaired individuals into the teams during the interviews with the studio representatives.

j. Project Workflow Methods and Software

Research sub-problems in line with the number 10 used in the animation studio in the scope of research work-flow management software and methods. The aim here is to determine what kind of project management and tracking systems graduates should integrate in animation studios through the systems used by the studios participating in the research. The answers of the 11 studios included in the study were grouped and frequency values are given in Figure 15.

When Graph 15 is examined, it is seen that there is no unity between the studios in terms of monitoring and management of the project workflow and they adopt quite different approaches from each other. These approaches are; Professional and digital-based project management software such as Ftrack, Shotgun and Stalker; Messaging applications such as Whatsapp and Inbet Messenger; manual follow-up by director and technical director ; Google Documents document sharing platform; spreadsheet (spreadsheet) software is in a wide range like Microsoft Excell. It is also seen that the studios use more than one method according to their project.
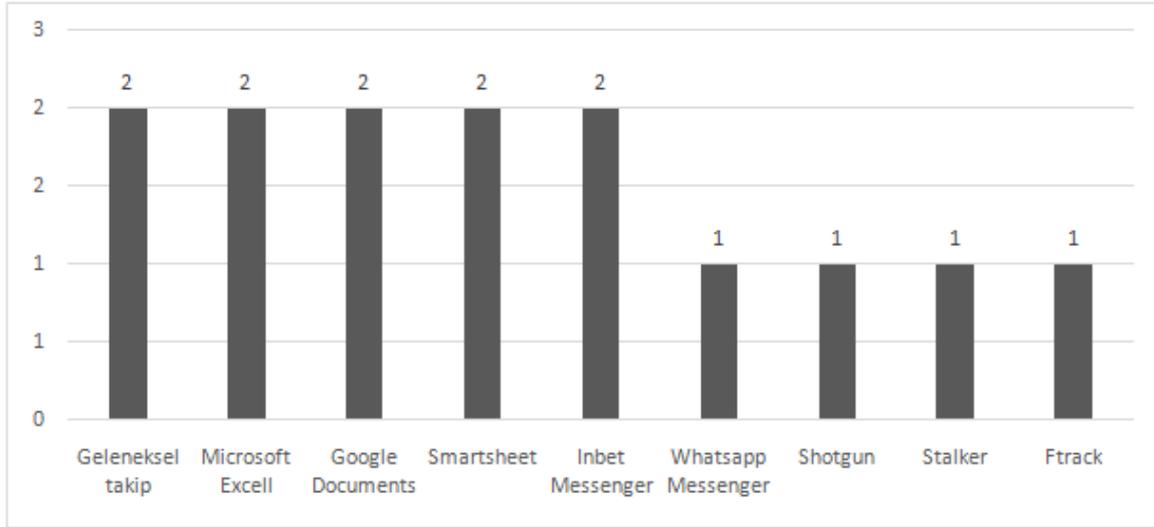
Figure 15. Project work-flow methods and software used in studios.

k. Animation and Design Software

Research sub-problem number 11 in line with the animation and design software used in animation studios in the study received. The aim is to determine what design software graduates should use in animation studios through the software preferences of the studios participating in the research. The answers of the 11 studios included in the study were grouped and frequency values are given in Figure 16.
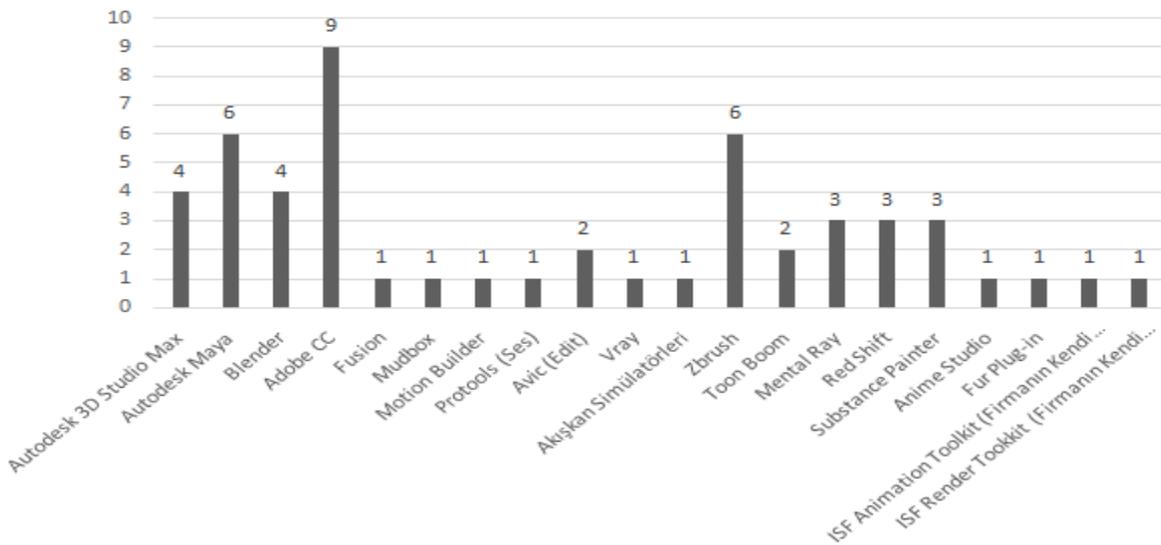

Figure 16. Design and animation software used in studios.

3D modeling and animation software 3D studio in the use studiomax between Maya and Blender (Maya with getting a slightly bigger slice) appears to be divided into three cake, almost all of the studio Adobe Creative Cloud software in the package (Photoshop , Premiere , aftereffect etc.). Using it was agreed görülmektedir.3d for animation rendering , the engine of the Mental Ray (3) and redshift (3) in Vray to by three times more preferred that, with software making digital

sculpture ZBrush's own alternative Mudbox six times more than the software seems to be preferred more.

2.6.3. Results and Recommendations

When the research findings are examined, the departments owned by the studios and the Number of Artists / Designers and their Distribution by Departments in these departments give an idea about the employment potential of the studios. The high employment rates of animators and drawing / painting artists in the studios should be taken into consideration in the decisions to be made in terms of course weights, elective quotas etc. that may affect the number of graduates in terms of graduate profiles in the educational programs for the employment of graduates. On the other hand , it is recommended to include this field in graduate profiles and encourage students to popularize stop motion animations that are not popular in our country . Most diffucult to find artist / designer, respectively, script writers for type 3D rig artist, concept artist, Cut - out for 2D animator and 2D rig artist, storyboard artist, it is seen that the 3D model artists and character designers. The reason for this is that there may be trends in the period such as the trend towards 2D animation recently and it suggests the saturation situation in studios for other types of artists not mentioned here.

While preparing the course contents, it was seen that it was necessary to prepare it in a way to support social competencies as well as professional competencies. The field experts interviewed on this subject objected to putting separate courses for social competencies in the program, instead, it was suggested to add activities that will bring these social competencies to the content of other vocational courses . It is emphasized that one or more than two social competencies should be added per lesson and not more . It suggests that artists and designers who are educated at doctorate level prefer academic careers. The graduates of everything despite not wrong to say that the most preferred element, but also graduates from many different areas does not mean that the art field all of the employees graduated this license is located in the labor market.

Regarding the animation and design software preferred by the studios , despite the increasing trend of 2D computer animations during the interviews with Sonuça : studio visits, the lack and need of artists dominating software such as ToonboomHarmony or AdobeAnimate were expressed by the studio managers.