SIMILARITIES AND DIFFERENCES IN PERCEPTIONS HELD BY

SECONDARY ART TEACHERS, SECONDARY ART STUDENTS AND

ANIMATORS ON THE ROLE AND CHARACTER OF ANIMATION

IN ART EDUCATION

by

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ABSTRACT

The purpose of this study was to discover similarities and differences in opinions held by secondary art teachers, secondary art students and animators on the role and character of animation in art education. The problem was to determine whether the relative neglect of animation as a part of the art curriculum has come about because the techniques and concepts associated with it are seen as difficult and/or unnecessary to implement by teachers; or whether students are unfamiliar and uninterested in animation as a field of study; or whether animation, in the opinion of professional animators, is not a suitable subject for study.

The study was conducted with five secondary art teachers, nine secondary art students and three professional animators. Informants responded verbally to questions posed by the researcher. These responses were documented on a tape recorder and later transcribed for analysis.

Responses from the informants generated data relating to five areas of animation: 1) defining animation, 2) potent images, 3) popular culture, 4) careers and 5) backgrounds.

The study showed that although animation is a part of students' popular culture and students are interested in it, teachers are not currently teaching it. Technical difficulties prevent them from doing so, despite the fact that they acknowledge animation as an important art form. The other findings in this study are that both teachers and students are often not consciously aware that they are watching animation; and that there are many misconceptions and prejudices associated with the medium.

Implications for art education are discussed.

# ACKNOWLEDGEMENTS

TABLE OF CONTENTS

# LIST OF TABLES

Table

LIST OF FIGURES

Figure

# CHAPTER I. INTRODUCTION TO THE STUDY

## A. INTRODUCTION

An important desired outcome of art education is to have
students become visually literate.  The applications of such
a statement are very broad.  For example, some students will
be taking art simply because it is enjoyable, and they view
art as a hobby.  Others will want a career such as commercial
art, illustration or special effects in film.  Some may want
to become practising artists.  Then there are those students
who take art simply because they were placed there.  In any
art room the talents and objectives of each student will vary
to the extremes.  Therefore, a philosophy for art education
ought to be broad enough to include a wide range of
objectives.

Visual literacy can provide such a framework.  Visually
literate students are able to make choices based on knowledge
rather than ignorance (Lanier, 1980).  "The purpose of art
teaching is the literate citizen, one who is affectionately
knowledgeable about all the visual arts of past and present
and of other cultures and our own."  (Lanier, 1980, p.19).
Although the author agrees with Lanier's view of visually
literate citizens, the author does not support his dialogic
curriculum at the expense of the studio curriculum.

1

Aesthetic literacy is usually promoted as a means to provide students with the tools to better deal with the art in their personal lives. This forms part of their popular culture.

Animation contributes to students' popular culture in the areas of advertising, television, movies, rock videos, video games, T-shirts, posters, etc. and as such, becomes an art form worthy of study within popular culture. Yet it is unlikely that many art teachers are addressing animation sufficiently in their programs. An understanding of the beliefs, values and assumptions of art teachers, art students and animators on the role and character of animation in art education may better illuminate the subject. By showing what is the case, the study may contribute to policy making and the establishment of aims for the field.

## B. STATEMENT OF THE PROBLEM

At the end of the twentieth century, animation provides some of the most powerful and popular images in the visual vocabulary of the public at large. Yet it is an area that is relatively neglected in the secondary art programs of public schools. The problem is to determine whether this relative neglect has come about because the techniques and concepts associated with animation are seen as difficult and/or unnecessary to implement by teachers; or whether students are unfamiliar and uninterested in animation as a field of study;

or whether animation, in the opinion of professional animators, is not a suitable subject for school study.

## C. PURPOSE OF THE STUDY

The purpose of this research study is to address that problem and to provide evidence with regard to the beliefs, values and assumptions of secondary art teachers, secondary art students and professional animators on the topic of animation. The collected data will elucidate similarities and differences between these groups. It is hoped that this study will clarify the needs and beliefs of each target group and the current status of animation as an art form. An investigation that assesses current attitudes in animation can make a contribution towards policies and prospects that may be used to bring about a more comprehensive secondary art program.

## D. JUSTIFICATION

The justification for this study is an urgent one. It pertains to mass media, popular culture and the relationship that animation has with both of them. Today North American society is bombarded with imagery that is either entirely or partially animated. More particularly, students' popular culture is firmly entrenched in the mass media. This mass media has "become a primary institution for holding society together no less important than government, education and law"

(Lanier, 1982, p.110). Lanier wrote that mass media are

> absorbing art forms and...this power gives them a
> unique ability to influence our attitudes and
> ideas about the world. Therefore, we should be
> careful to examine what these media are telling us,
> whether we are watching a commercial...or a motion
> picture (1982, p.113).

Bregman believes that an animation class would be motivating and relevant to students simply because of the many hours a child spends watching television (1977). Johnson points out that in 1949 over 80% of the broadcast audience listened to radio, and that by 1950 over 40% were watching television (1981). Writing in 1977, he further states that by the time of graduation, a student has watched 15,000 hours of television compared to 12,000 hours of class time (Johnson, 1981). Jim Picker, an academy award winner for his clay animated film Sundae in New York, traces his interest in animation back to his youth, where such characters as Gumby and Daffy Duck were a part of his life (Kirkpatrick, 1984). Taxel believes that the essence of culture is to be found in both the intellectual and material symbols of society (1982). Furthermore, "many anthropologists...believe that people in all societies are more likely to respond to cultural symbols rather than objective reality" (1982, p.23). This view is reinforced by the extent that animated propaganda films influenced people during World War II. There has been "no such patriotic fervor live or on film...since then"

(Heraldson, 1975, p.62). Even though society realizes that mass media present unrealistic images, Foster believes they still "have a serious subconscious effect on a person's image of reality" (1979). He believes that the "camera always lies - or at best gives only a partial truth" (Foster, 1979, p.18). To summarize: arguments by the theoreticians and practitioners suggest that there is much to be gained from having secondary art education include the study of animation, because it plays a major role in the students' popular culture. Not only would it be relevant and motivating, it is a necessity. Students must learn to really "see" and become critical thinkers, so that they can make informed choices. The alternative is to accept blindly the conflicting and often self-serving messages of whoever controls the medium at any one time.

Justification for this study utilizes the "contextualist" point of view for its theoretical underpinning. There are several features relevant here. The first of these is that the contextualist view uses the student, not the art, as a starting point. About this, Eisner wrote that the contextualist "utilizes the particular needs of the students or the society as a major basis for forming objectives" (1972, p.2). Second, the goals and content of art are to be determined by the context, this being the child, the community and the larger society (Eisner, 1972). And lastly, the determined needs depend on a person's values. For example,

two teachers could assess the same situation and come up with completely different goals and contents due to their different values. In short, the contextualist viewpoint takes the position that art should be relevant to the student's life experience.

## E. RESEARCH QUESTIONS

This study consists of one main research question, together with five subquestions.

1. What are the similarities and differences in perceptions held by secondary art teachers, secondary art students and animators on the role and character of animation in art education?

a. What are the similarities and differences in perceptions held by secondary art teachers, secondary art students and animators within the category: Definitions?

b. What are the similarities and differences in perceptions held by secondary art teachers, secondary art students and animators within the category: Potent Images?

c. What are the similarities and differences in perceptions held by secondary art teachers, secondary art students and animators within the category: Popular Culture?

d.  What are the similarities and differences in perceptions held by secondary art teachers, secondary art students and animators within the category: Careers?

e.  What are the similarities and differences in perceptions held by secondary art teachers, secondary art students, and animators within the category: Backgrounds?

**F. DESIGN OF THE STUDY**

**1. Sample**

Three different groups comprised the sample tested.  These included secondary art teachers, secondary art students and professional animators.

a.  Five secondary art teachers, each from a different school within one school district.

b.  Nine secondary art students between the ages of fifteen and eighteen, within one school district.  Two students at each of four schools,  and one student at the fifth school.

c.  Three professional animators, each working for a different company, within one city.

## 2. Setting

The environment for each interview was different. Teachers were interviewed after school in their classroom, office, or home while the students were interviewed during or after school in an empty classroom. The animators were interviewed in their offices during work hours.

## 3. Methods of Data Collection and Analysis

The contents of the interviews were recorded on a tape recorder. Field notes were also taken during each interview. The tapes were transcribed and a domain analysis (cf. Spradley, 1980) was performed on the collected data.

## 4. Limitations

This study was limited by a number of factors. The first of these is that the art teachers selected the students to be interviewed. Next, two teachers chose not to participate in the study, causing two of seven possible schools to be eliminated, thus narrowing the scope of this study. The last limitation has to do with the students. One student failed to appear for the interview, while another was only available for a limited period of time, and may not have provided a complete narrative.

## 5. Delimitations

In the conduct of this study, several delimitations were adopted. Firstly, a deliberate choice was made to include only one school district. Secondly, choices were made with regard to who would be interviewed. Teachers were selected on the basis of their teaching experience and the likelihood that they had taught animation. Students were chosen who were senior and articulate art majors, with a stake in the visual arts. Animators were selected by how well established their company was and how much profile their films and companies had.

## 6. Definitions

Animation - The technique of creating movement in inanimate objects or drawings through the medium of film or video.

Animators - In the text of this thesis, the term 'animators' refers to 1) one film maker who used to be an animator but who now predominantly produces animated films; 2) one film maker who produces animated films, but doesn't have an animation background and does not consider himself to be an animator; and 3) one animator.

Cel Animation - A transparent sheet of cellulose acetate is used as a support or overlay for drawings, lettering, etc. (Silva, 1979).

<u>Classical Animation</u> - This term also refers to full-motion, full animation, character animation or traditional animation. It is exemplified by the Disney style of animation. This style is complete in its characterization and complexity.

<u>Claymation</u> - This is a trademark name for what is usually known as clay or plasticine animation.

<u>Computer Animation</u> - This occurs when electronic equipment creates shapes and designs by manipulating input images. These input images can be rolled, twisted, undulated, etc. and then coloured (Silva, 1979).

<u>Computer Graphics</u> - This term describes the generation of graphic imagery by a computer. This includes four areas of investigation: 1) graphical data analysis, 2) graphical data synthesis, 3) graphical data manipulation and 4) pattern recognition (Linehan, 1983).

<u>Cut-Out Animation</u> - This is "a drawing or part of a drawing that is made on thin illustration board instead of cels. It can be placed on a background or used in combination with drawings or cels" (Silva, 1979, p.141).

Data - In computer animation, "objects" within the animation are called data. These data are represented within the computer as a set of numbers.

Dimensional Animation - This is the animation of three-dimensional objects. It may also be called stop action, stop frame or stop motion. This includes clay, plasticine, claymation, puppet, doll animation, or found objects.

Flimsy Animation - This is a type of animation that utilizes different rendering techniques on paper. This includes chalk, pastel, crayons, felt pens, charcoal, pencil, paints, etc.

Flipbook - This occurs when drawings depicting motion are sequenced on paper. The pages are hand held and 'flipped' in one corner to create a sense of motion. Although the drawings may be filmed, the term usually refers to manual viewing.

Limited Animation - A technique in which only one part of a character or subject moves. It is frequently referred to as "illustrated radio".

Motion Definition - In computer animation, once the data have been generated, the animators begin setting the motion, often in the form of a vector motion test. It is used to view objects in motion (McDevitt, 1986).

Pixilation - "A technique of shooting live action at various speeds from single-frame to half speed...that shows living things moving like animated objects" (Silva, 1979, p.144).

Real-Time - This is used in video graphics and video animation. By this means, the artist can produce an image and view it instantaneously without waiting for film to be processed.

Special Effects - This is any shot that is unobtainable by straight forward motion picture techniques. They include "mechanical contrivances that superimpose, blend and overprint film images one atop another" (Heraldson, 1975, p.168).

Three-Dimensional Animation - In computer animation this refers to sequential graphical images that are composed of three-dimensional "objects" within a three-dimensional "world space" (Donkin, 1986).

Traditional Animation - This is generally thought of as full character animation that is complete in its characterization and complexity. The imagery for this kind of animation has not been produced by a computer.

<u>Vector</u> - This term is used in reference to computer graphics and animation. It refers to images comprised of contour lines or wire frames.

# CHAPTER II.  REVIEW OF THE LITERATURE

The literature review has been divided into seven categories. They are: 1) The History of Animation, 2) Electronic Images, 3) Research Findings, 4) American Cinematography, 5) Art Education, 6) School Arts, and 7) Secondary Art Guide 8 - 12.

## The History of Animation

An historical review may help the reader better understand how animation arrived at where it is today.  The history of animation is really the history of film and technology.  Silva (1979) believes that any study on the history of film starts with the cave paintings in France and Spain, because the artists were trying to portray a sense of movement.  The first projected hand drawing occurred in 70 B.C. according to Lucreteius (Heraldson, 1975).

The first truly animated image was produced by an invention called a magic lantern in 1736 by a Dutch scientist (Silva, 1979).  This was the forerunner of the modern slide projector.  But it was not until 1824 that the persistence of vision theory was born.  Also, in that same year, the first photograph was produced.

In 1829, a scientist/artist invented the phenakistoscope. This was a mechanism where pictures were placed on a spinning disc to give the illusion of motion. Soon, major cities around the world had variations of this invention, such as the animatoscope or zoetrope. Next, due to the commercial success of the phenakistoscope, the first parlour theatre was opened in Paris.

The next major invention occurred in 1888, when Friese-Greene invented the motion picture camera. However, it was Edison who perfected it (Heraldson, 1975). During this same time, Eastman invented motion picture film. Simultaneously, while cameras and film were being invented, there was the introduction of the first comic art. Joseph Pulitzer headed the "New York World" newspaper and bought a four colour rotary press to print reproductions of famous artworks in his publication. For technical reasons, this was not possible and the press was used to colourize illustrations instead.

This form of imagery became very popular. This is important for two reasons: firstly, this was the birth of a new art style that was popular; and secondly, there was now a new group of illustrators called comic strip artists. It was this group that became the first animators, between 1900 - 1910.

Exactly who produced the first animated film is unclear.
Heraldson believes that it was Cohl in Paris (1975) and Silva
thinks that it was the American Outcalt (1979). The first
animation studio and the first studio animated series were
produced and made in 1913. Now it was time for the first star
in animation. This was Felix the Cat and he was the hottest
cartoon star of the 1920's, paralleling the antics of Chaplin
and Keaton (Silva, 1979). However, by 1929, Felix's career
was over with the invention of sound. Disney devised the
actual timing system to be used in the first sound animation,
Steamboat Willie. By 1932, Disney had also produced the first
colour film.

It is important to note that animation was first used as a
filler and advertising vehicle for silent movies. When the
film industry began, there were no theatres, so films were
shown in whatever place could be found. The first animated
films were made with speed in mind and not artistic merit.
However, animation quickly evolved into a highly skilled and
marketable enterprise.

Short and medium length animated films were produced during
the 1930's and 1940's. The most important film of this time
was Snow White (1937) due to its "technical achievements and
timely arrival during the depression" (Heraldson, 1975). This
period is known as the 'Golden Age' of Hollywood. In

the 1940's, animation was used as a propaganda tool to help the war effort. This was a time when there was a singleness of focus. The 1940's was also a time when animators reacted against the Disney style and began branching off in different directions.

In the 1950's, television became a part of our culture. It had been invented in 1925, but due to the depression, it was not pursued until years later. At this time, recent box office failures became Saturday morning cartoons, while old films were chopped for television. New companies were producing animated films in styles different from the Disney style. The Disney studios had turned to producing live-action films to save money. This time is viewed as a low period for animation. "Some T.V. cartoon programs no more resembled animated cartoons than a slide show resembles a motion picture" (Heraldson, 1975, p.82).

By the 1970's different animation styles and specific techniques had been developed. Silva (1979) cites several different animation styles: 1) photographic, 2) three-dimensional, 3) objects, 4) puppet, 5) paper cut-outs, 6) slide, 7) computer and 8) cel. Also included in this list are techniques such as: 9) flimsy, 10) pinscreen, 11) pixilation, 12) sand, 13) painting on film, 14) glass, and 15) slow-motion and fast forward manipulations. Some of

these categories may overlap, as different people have different names for the particular style of animation that they produce.

Specific techniques involved in producing an animated film are many, but basic steps have been summarized by Silva (1979). The stages of production are : 1) script, 2) story board, 3) sound track, 4) path of action, 5) laying out the background, 6) rough drawings, 7) cleaning up, 8) inking and opaquing and 9) filming. The production personnel required follows the production steps: 1) producer, 2) director, 3) character designer, 4) layout artist, 5) background artist, 6) key animator, 7) in-betweener, 8) clean-up artist, 9) inker and electrostatist, 10) opaquer or colourist, 11) checker, 12) cameraman, 13) editor and 14) production manager.

The history of animation is the history of technology and its popular culture. From its humble beginnings and its "Golden Age" to the decline of the 1950's, animation has always had instant appeal and was recognized for its persuasive ability for selling.

**Electronic Imagery**

The introduction of electronic images has had an outstanding effect on animation. It is believed that the first computer animations were made on the Whirlwind computer in 1951 at MIT

(Halas and Manvell, 1971). Since then, video and computer technology grew, comprising what has been called the "two most important technologies developed by man" (Lee, 1984, p.107). "The synergy of the two was the place to be in the early seventies" (Lee, 1984, p.107). In the 1960's a character generator was made. This machine electronically generated high quality letters. Until that time, television stations used traditional graphic forms. There were two advantages to the character generator. First, it saved the artist time and second, the type could be produced in "real time". Next, the first digital drawing and painting system for television was invented. In the 1970's, the Media/Study program at Buffalo, New York was a mecca for computer imagery (Gartel, 1985).

At this time industry was getting involved too, but for the purposes of entertainment, advertising and television. NYIT marketed their own paint system called "Images" that produced three dimensional rotations and complex animations (Gartel, 1985). By 1979, Lyon and Lamb developed the "Video Animation Systems IV" where pencil tests could be filmed and then immediately viewed (Lee, 1984). This system led to the development of the Sony BVH 2500. This machine can create impressive graphics and special effects and Lee (1984) calls it the best thing to date for video animation.

By 1980 the field of electronic imagery was wide open (Gartel, 1985). Not only was private industry continuing their research, government grants were available too. Up until this time, however, artists were not yet on the scene. Gartel, an artist himself, believed that the artist and programmer had to merge (1985). "In computer art, as in any of the traditional media, the elements of contrast, form and composition must be mastered if the work is to communicate an idea" (Gartel, 1985, p.36). Another revolution happened when the personal computer arrived. This was due to the video and editing systems that allow for real time animation (Gartel, 1985). By 1985, museums were exhibiting computer generated imagery while industry was utilizing it. The foundation of electronic art had been built, but was still at the ground floor (Gartel, 1985). The problem seemed to be the massive amount and rate at which new discoveries were being made. The "amount of information available today is so vast that no one has the time to read everything" (Lee, 1984, p.110). Over a relatively short period of time, computers had become a part of the animation process. So much so, that animators had to play a never ending game of catch up with the computer industry.

## Research Findings

Graduate research done at Ohio State University on Computer animation during the 1980's will now be reviewed. Included

here are five studies. Stredney (1982) discusses the use of computers to generate anatomically animated illustrations for medical purposes. Wedge details three dimensional animation and views the computer as not just a replacement for the pencil or a labour saving device, but rather as a tool with its own unique properties (1985). He believes that "computer graphics promises to impact the field of character animation in a revolutionary way" (Wedge, 1985, p.12). Ven Baerle shares this viewpoint. She believes that it is legitimate for computer generated images to look computer made. The "strengths of computer generated animation lie...with (the) convincing representations of three-dimensional space and movements, an effect that traditional animators find particularly difficult to achieve" (Van Baerle, 1985, p.2). McDevitt outlined the corporate approach to animation. Presented in this research are steps to produce a computer animation. They are as follows: 1) client, 2) design (storyboard), 3) data generation, 4) motion definition, 5) colour and lighting, 6) calculations and 7) recording (McDevitt, 1986). McDevitt believes that the knowledge bases for computer and traditional animation are the same. They arise from an artistic background, including the elements and principles of design, composition, balance and colour (McDevitt, 1986). Donkin feels that "animation is now a vital part of television graphics...commercial advertisements...the

feature film industry...(and) the general realm of animation" (1986, p.1). Animation has come a long way. The goal of the animator now is to push to the limit of the resources available.

Several professional journals offer another perspective. These include American Cinematographer, Art Education, and School Arts.

## American Cinematographer

This journal is designed for people in the film industry. The content of the journal provides reviews of current films and filming techniques. For the purposes of this study, several issues (Vol. 61, Nos. 2, 6, 8 and 10, 1980; Vol. 64, Nos. 9 and 11, 1983; Vol. 65, Nos. 4, 5, 7 and 8, 1984; Vol. 66, Nos. 1, 4, 6, 11 and 12, 1985; Vol. 67, No. 10, 1986) were reviewed in depth. The contrast in content between 1980 and 1986 is noticeable. In 1980 "special effects" was the topic of only a few articles. Among numerous movies discussed, the only animated features of this time included Star Trek and The Empire Strikes Back. Both these films are noteworthy because of their major impact and influence as a new kind of movie genre.

By 1983 and 1984, the content of American Cinematographer had changed. In those two years article topics expanded to

include animation, computer graphics, special effects, vector graphics, clay animation and video animation.  During this period the number of animated films discussed had grown. These included: Dragon's Lair, Spacehunter, Superman III, The Day After, Wargames, Return of the Jedi, Ghostbusters, Indiana Jones and the Temple of Doom, Dream Flight, Star Trek IV, A Never Ending Story, Gremlins, The Last Starfighter and Dune. Animation within the film industry was experiencing a boom.

Between 1985 and 1986 journal articles on topics relating to animation were increasing.  The topics included: computer animation, titles of the Twilight Zone, three dimensional animation, video effects for 2010, computer graphics, academy award nominees for visual effects, special effects for V, Cocoon, special effects, electronic imagery and electronic characterization.  Also, 1986 was the year that a new section called "electronic" was added.  The films discussed in 1985 and 1986 that utilized animation were: Cocoon, Back to the Future, Explorers, 2010, Lifeforce, Poltergeist II, Invaders, Labrynth, Legend, Howard the Duck, The Fly and Star Trek IV.

Animation was experiencing a major period of growth in the film industry between 1980 and 1986.  It is difficult, if not impossible, to imagine this past decade without the influence of films such as Star Trek, The Empire Strikes Back, and Indiana Jones and the Temple of Doom.  These films have

become a major part of our popular culture. Much of the imagery of such films was created through the art of animation.

It is important to make three distinctions here. The first of these is that the author has not seen all the movies listed in the journal, so therefore had to accept the judgment of American Cinematographer in some cases as to which films had used animation as best possible. Second, only a specialist in this area can tell which segments of a film have been animated, so there may be important examples that have not been covered here. Third, in the readings, the author has not come across a clear distinction between special effects and animation. It is difficult to tell where one ends and the other begins. As a result of these three factors, the material produced probably exceeds that reported.

**Art Education**

Findings from the journal Art Education will now be reviewed. During 1979 and 1980 there was no mention of animation. However, in 1983 there was a mini-issue (Vol. 36, No. 3) on computer graphics. Topics here included: 1) art education and a technological society, 2) computer graphics, 3) arcade games and 4) creative computers. Key issues are contained within these articles: 1) Art teachers have a fear of computers in the art room (White, 1983). 2) We are on the threshold of a

new social order (White, 1983) that is not going to go away
(Lineham, 1983). 3) Computers can generate imagery. "The
imagery is there. Art educators need to organize and teach
this new visual language" (Madeja, 1983, p.17, and 4). Little
has been written in art education on this topic (Hubbard and
Lineham, 1983). These articles also center on the uses of
computers in the art room that are particularly interesting.
Lineham and Hubbard felt that computers could be used for
instruction, evaluation testing and filing (1983). Madeja
felt that computers could be useful in the areas of design,
art games and slide shows (1983). Lineham also points to the
possibility of use in the areas of architecture, medical
illustrations, games and mathematical models (1983). Squires
is the only author generally against a computer in the
artroom, although he sees its potential in animation (1983).
To conclude, by 1983, Art Education welcomed the new frontier
of computer graphics. However, the applications of this new
art form varied not only broadly but peculiarly, and the use
of animation was mentioned only once. This is probably
appropriate though, since American Cinematographer itself had
only one article on special effects in 1980.

The 1985 and 1986 issues of Art Education contain many more
articles on computer graphics. For example, in 1985 there
was another mini-issue on this subject (Vol. 38, No.2). The
topics of this issue included: 1) adolescents' computer art,

2) microcomputer graphics and the Koala pad, 3) computers and art, and 4) computer graphics at college. Two themes that prevail in this 1985 issue are that the biggest obstacle towards progress is ourselves, and that the era that we live in demands computer imagery (Clements, 1985). The 1986 (Vol. 39, No. 1) topics included: 1) microcomputer graphics for the gifted, and 2) computers and art. In these articles, there is no mention of animation but that outlined in the phenkistoscope articles, which was narrow in its scope. The 1987 and 1988 journal entries in Art Education take a sudden turn, but in a surprising direction. During these two years there is only one article on microcomputer graphics (Young-blood, 1988) and there is no reference to animation in it.

In summary, Art Education did reflect the interests of American Cinematographer in several ways. First it showed the lack of interest in animation in 1980. Second, it expressed the urgent need for computer graphics by 1986 and third, almost entirely lost interest in it.

## School Arts

The author will now review the journal entries in School Arts. In 1974 and 1977 there was one article on basic animation for the elementary school (Bregman, 1977). In 1979 and 1980 there were two more articles of the same "how to" genre (Bregman, 1979; Folino, 1979). In 1985, there was a mini-issue (Vol.

84, No. 6) on the topic of computer graphics. The topics here included: setting up a computer station, closed-circuit calligraphy, microcomputer graphics and the computer graphic evolution. Here it is suggested that computers can produce high resolution images that can be used in animation (Sasowsky, 1985). In 1986 there was another theme issue (Vol. 85, No. 7). The topics included: 1) computer graphics, 2) microcomputers and 3) electronic imagery. All these articles are explanatory and make no reference to animation. During 1987 and 1988 there was one mini-issue called "Images from Machines" (Vol. 87, No.3). The topics here were: 1) computer graphics, and 2) the magic of animation. To summarize, School Arts has maintained an interest in computer graphics. From 1985 until 1987 there were regular features on the subject. Animation, however, was hardly mentioned, let alone explained, as was the case in the earlier "how-tos".

Beyond the journals, it is of interest to note various areas where animation showed up on a computer search. They covered a wide range of subject matter: architecture, medicine, drafting, mathematics, science and English. These were the larger categories, with many smaller ones. This is of interest because these different areas see useful applications of animation to their subject, or implications for their discipline.

## B.C. Secondary Art Curriculum Guide

The placement and emphasis that the current B.C. secondary art curriculum guide attributes to animation provides a narrow view of the art form. Animation is mentioned under "content areas" in art foundations and drawing and painting and within the "learning outcomes" of imagery and historical and contemporary developments. It is also discussed under "content" in graphics, and in the learning outcomes of the various content areas. What structurally seems inappropriate, is the graphics category itself. For example, graphics is comprised of: 1) relief printing, 2) intaglio printing, 3) graphic design, 4) screen printing, 5) lithography and 6) photography and film-making. Webster's dictionary (1971) defines graphic art as "any form of visual artistic representation" (p.241). The curriculum guide demonstrates that it is in agreement with the definition by stating that "graphics in the twentieth century has acquired a very broad meaning" (1983, p.120). But why does the guide's division start or end where it does? Graphics is such a large area that it seems appropriate for media (film, video, photography, etc.) to comprise its own content area. Within the guide, in broad terms, animation was discussed thirty-three times, yet only directly named twelve times. Also, these discussions on animation lacked depth in techniques, vocabulary and perceptions. For example, "cartoon drawing" was listed as an occupation, yet the term is not listed in the vocabulary

section. Also, an incomplete listing of the styles of animation is provided. Lastly, references to animation and popular culture, T.V., movies, and related disciplines are hardly mentioned, let alone elaborated upon. In conclusion, even though animation is discussed in three content areas within the guide, its representation is weak and incomplete. A reorganization of the guide that would provide media with its own content area would better elucidate and recognize its status as an art form.

The literature review reinforces the view that the history of animation is the history of technology and its relationship to popular culture. Computers have quickly become part of the animation process and have accelerated the amounts and kinds of imagery available. While film journals recognize and exploit the validity of animation, art journals are narrow and sporadic in their coverage. Even the curriculum guide provides incomplete coverage while acknowledging animation as an art form that plays a role in popular culture. This schism is the basis for this thesis.

# CHAPTER III. CONDUCT OF THE STUDY

## A. SAMPLE

Seventeen people participated in this project. Five were art teachers, nine were art students and three were professional animators (see Table 1). The teachers who were selected had taught between thirteen and twenty years and were either the only art teacher at their school, or the teacher most likely to have taught animation because of the breadth of their teaching background. Each teacher taught at a different school. The students who were interviewed were between the ages of fifteen and eighteen. Since one school was a junior high, the most senior students there were in grade ten. The main criterion for student selection was that they be senior, articulate, art majors who have a stake in the visual arts. Teachers were responsible for selecting the students that they thought best fit the criteria. Animators were selected on the basis of how well established their company was. This was to ensure that the businesses were successfully marketing their products and that their work was locally readily visible.

In keeping with the usual practice in naturalistic inquiry, all informants and places have been given invented names, to preserve anonymity.

Table 1

Informants

| Name | Subject Group |
|------|---------------|
| Mike | |
| Linda | |
| Lou | teachers |
| Wayne | |
| Bob | |
| Lil | |
| Marty | |
| Sarah | |
| Colleen | |
| Chris | students |
| Mel | |
| Wally | |
| Susan | |
| Jim | |
| Ed | |
| Andrew | animators |
| Matt | |

## B. SETTING

The study was conducted at different locations. The teachers were interviewed after school in their classroom, office or home. Students were interviewed during the last block of the day or after school in either an empty artroom or classroom. Animators were interviewed in their offices during work hours.

## C. PROCEDURE

The interview time for each person was arranged in advance and at a time that was convenient to each of them. A reminder phone call was placed by the researcher to the participants on the morning of their interview. Teachers were asked to

pass on the reminder to their students. At the time of the interview, a brief and informal discussion was initiated by the researcher to put the informants at ease. Teacher and animator informants were seen individually and for one session each. Students, however, were co-interviewed, with the exception of one interview where one student failed to appear. The rationale, procedure and expectations for the study were explained. Participants were encouraged to ask questions when they didn't understand a term, statement or question. The tape recorder was turned on and the project began. Definitions were provided so that terminology was clear and consistent. Each question was repeated or re-explained until participants were clear on what was being asked.

Participants were asked five categories of questions. The categories were: 1) defining animation, 2) potent images, 3) popular culture, 4) careers and 5) personal backgrounds. Standardized examples of each question were given to all participants to make explicit the question being asked. Frequently while answering a question, participants would refer to a previous question, possibly in a previous category, to add some information that they had not thought of at that time.

The entire period spent with each individual informant was approximately between one and two hours. Interviews with

teachers usually took about one hour, but the longest was about two. Even though students were co-interviewed, their interviews were usually no more than one hour. Animators took the longest to interview: usually, between one and a half and two hours.

## D. METHODS OF DATA COLLECTION

Documentation of the procedure consisted of audio tapes and observer notes. Each entire interview was recorded on a tape recorder for later transcription and analysis.

## E. METHODS OF DATA ANALYSIS

The tapes comprising the seventeen informants' project participation were transcribed into notes. These notes were compiled along with the observer notes. Domain analysis of the verbal responses and the data collected was used to determine the similarities and differences in the perceptions held by secondary art teachers, secondary art students and animators on the role and character of animation in art education.

## F. PRELIMINARY EXPLORATIONS

Before embarking on the interview component of this thesis, the author explored "real world" animation practices to sharpen her perceptions and gain additional background in the subject. Local animation and television studios, television,

and post-secondary institutions were visited informally, and provided material that was later useful in understanding and interpreting responses from the participants in the study.

Local animation:

Nine animation and television studios were investigated in this way. The results of these findings were quite revealing. In summary, computer generated imagery became available locally in the mid 1980's and artists were retrained on the job to utilize the computers. It is currently felt that the best background for this kind of job is a predominantly design oriented one, along with a fine arts and computer background. A design background however, is preferred to a computer background. The traditional animation houses are currently very busy, and it is felt that the demand for hand drawn films is not about to disappear. Training in animation in centres outside Vancouver is preferred by the industry, although the occasional self-taught person exists. Respondents generally felt that Vancouver is a very good place to be at present for animators.

Television programs:

The television programs viewed to elucidate current practices in animation have been divided into categories. These include: educational programs, talk shows, situation comedies, science/information, news, childrens' shows, amateur sports,

professional sports, religious programs and commercials. To summarize, virtually all televisions programs use animation in the form of titles and credits. Many shows incorporate an animated logo that moves off and on the screen. While childrens' programs are almost exclusively animated, big-money professional sports are given a slick appearance through the use of animation. Animation is also used extensively in diagram form to explain a process. Similarly, all television commercials use animation in some way. The state-of-the-art today seems to be flashy logos and titles that move and twist on and off the screen. It appears that technology has advanced to the point where animation and special effects go hand-in-hand.

Educational bodies:

Currently, local post-secondary institutions do not view animation as a necessary art form. Only one post-secondary institution offers animation at a practical level: none of them offer courses that explore the field from a critical or philosophical perspective.

In summarizing the "real world" practices of animation, there seems to be a considerable gap between the state of affairs in the commercial world, and current educational practices. The boom time experienced by local animation studios is reflected in the amount of air time animation gets on

television.   However, this interest is not reflected in the
philosophy or practices of the post-secondary institutions.

# CHAPTER IV. ANALYSIS OF THE RESULTS

## A. INTRODUCTION

This study is based on one main research question, broken down into five sub-questions. Topics explored within the sub-questions are: 1) defining animation, 2) potent images, 3) popular culture, 4) careers and 5) backgrounds. In this chapter the data have been analyzed in three ways. The first method is an adapted domain analysis as outlined by James Spradley (1980). The second way is through a yes/no format. This was needed because some of the questions simply invited yes/no responses. The last method of analysis is in paragraph format. This format was required for two reasons: 1) the kinds of responses generated did not fit into domain analysis or the yes/no format and 2) the breadth and scope of the answers was too diverse to easily categorize.

## B. CATEGORY I: DEFINING ANIMATION

Figure 1

Question 1: How would you define animation?

| Cover Term | Semantic Relationship | Included Terms |
|---|---|---|
| defining animation (teachers) | is a process whereby | 1 inanimate appears to move (3)<br>2 frame by frame (2)<br>3 definitions are cloudy (1) |

(Figure 1 cont'd)

defining animation

| (students) | is a process whereby | | |
|---|---|---|---|
| | | 1 movement | (4) |
| | | 2 unreal | (2) |
| | | 3 cartoons | (2) |
| | | 4 serious/light | (2) |
| | | 5 simple language | (1) |
| | | 6 funnies | (1) |
| | | 7 frames of images | (1) |
| | | 8 your mind creating | (1) |

| (animators) | | |
|---|---|---|
| | 1 creation of life | (3) |
| | 2 art of drawn movements | (1) |
| | 3 absolute control | (1) |
| | 4 having fun | (1) |
| | 5 frame/frame | (1) |

In general, teachers, students and animators are able to provide a definition of animation. Students, however, are the least precise and focus on terms such as cartoons, funnies and simple language. Susan typified the students' responses when she said, "I'm not really sure exactly what it is...cartoons I guess...Disney films." Of this kind of attitude, Ed, who is one of the animators, said, "People tend to focus on one type of animation...and they see that...as the definition...it's really only a segment." To summarize, teachers defined animation in technical terms and one teacher pointed out that definitions are cloudy. Although the animators provided similar technical definitions, the overwhelming response was "the creation of life." Student responses make up the most diverse answers to this question in that some responses are appropriate, some are not and some are simply not precise enough.

Figure 2

Question 2: Can you name or describe different styles of
animation?

| Cover Term | Semantic Relationship | Included Terms | |
|---|---|---|---|
| styles of animation | | | |
| (teachers) | are produced as | 1  pixilation | (5) |
| | | 2  cel | (4) |
| | | 3  three-dimensional | (3) |
| | | 4  cut-out | (3) |
| | | 5  claymation | (3) |
| | | 6  computer | (2) |
| | | 7  flipbook | (2) |
| | | 8  draws itself | (2) |
| | | 9  hand drawn | (2) |
| | | 10  doll/puppet | (2) |
| | | 11  slide | (1) |
| | | 12  pin/shadow | (1) |
| | | 13  variations | (1) |
| | | 14  scratch on film | (1) |
| | | 15  still photography | (1) |
| | | 16  video | (1) |
| (students) | | 1  claymation/ plasticine | (4) |
| | | 2  computer | (3) |
| | | 3  cel | (1) |
| | | 4  renderings | (1) |
| | | 5  flipbook | (1) |
| | | 6  puppet | (1) |
| | | 7  funnies | (1) |
| | | 8  cartoons | (1) |
| (animators) | | 1  dimensional | (3) |
| | | 2  cut-out | (3) |
| | | 3  cel | (2) |
| | | 4  flimsy/paper | (2) |
| | | 5  computer | (2) |
| | | 6  pixilation | (2) |
| | | 7  pinscreen | (1) |
| | | 8  sand | (1) |
| | | 9  paint on film | (1) |
| | | 10  paints itself | (1) |
| | | 11  glass | (1) |
| | | 12  special effects | (1) |

In total, two of the informant groups were capable of naming

a substantial number of animation styles, but as individuals

they could not. Teachers named a total of sixteen styles, students named eight and animators named twelve. Teachers named between three and eleven styles each, but some were not correct. Students named between zero and four styles each and again, some answers were not correct. And lastly, animators were able to name between five and eleven styles each. Some teachers questioned what the correct name would be for a particular style. For example, three teachers asked if pixilation included objects and/or people. Two were unsure of the difference between claymation and plasticine. Lastly, only one teacher urged caution with regard to usage of the term special effects due to the grey area between it and animation.

Students were the least capable of naming different styles of animation. Three students could not name any styles, one could name only one, two could name only two and three styles, and only one could name four. Also, two of the students' answers were incorrect.

Although each animator did not provide a completely comprehensive list of styles, they were precise in their descriptions of those styles. Ed was able to categorize styles. He explained that "dimensional animation...is given lots of different names...puppet, model...claymation [but] it's all the same thing." With regards to special effects,

he went on to say that it is "a hybrid area...it relates to the perceptual reality of animation." Individually, teachers, students and even the animators were not able to provide a comprehensive list of animation styles. Students, however, were the weakest at this task.

Figure 3

Question 3: Can you give me specific examples of where animation is used today?

| Cover Term | Semantic Relationship | Included Terms | |
|---|---|---|---|
| animation use today | | | |
| (teachers) | occurs in | 1 movies - full and short | (5) |
| | | 2 television - entertainment | (5) |
| | | 3 television - ads | (4) |
| | | 4 Saturday morning | (3) |
| | | 5 special effects | (2) |
| | | 6 educational | (2) |
| | | 7 scientific | (1) |
| | | 8 film schools | (1) |
| | | 9 rock videos | (1) |
| | | 10 video games | (1) |
| | | 11 slide | (1) |
| | | 12 pre and post films | (1) |
| | | 13 video production | (1) |
| | | 14 children's films | (1) |
| (students) | | 1 television - shows | (6) |
| | | 2 television - ads | (5) |
| | | 3 Sat. a.m. & after school | (4) |
| | | 4 movies | (4) |
| | | 5 education | (2) |
| | | 6 comic books | (2) |
| | | 7 journalism/newspaper | (2) |
| | | 8 art | (1) |
| | | 9 schools | (1) |
| | | 10 logos | (1) |
| | | 11 flipbooks | (1) |
| | | 12 movie shorts | (1) |
| | | 13 cartoons | (1) |
| | | 14 expo | (1) |

(Figure 3 cont'd)

animation use today

| (animators) | occurs in | | |
|---|---|---|---|
| | | 1 industry | (3) |
| | | 2 television programming | (3) |
| | | 3 movies - features and short | (3) |
| | | 4 logos and titles | (3) |
| | | 5 commercials | (2) |
| | | 6 education | (2) |
| | | 7 museums | (1) |
| | | 8 art form | (1) |
| | | 9 stadium screen | (1) |
| | | 10 arcade games | (1) |
| | | 11 special effects | (1) |

Informant groups as a whole were able to list a substantial number of places where animation is used today, but not as individuals. Most participants were not able to provide a comprehensive list. The main areas of use that all participants agreed upon are television and movies. It is of interest to note that the animators placed logos and titles in its own category while no other group did. Also, animators listed industry as a major area of use and only a few responses from the other groups could be placed in that category. Several people felt that not only is animation used extensively, but that it is making a comeback. One of the students, Marty, feels that "it's used everywhere... everybody uses it." Another student, Colleen, agreed. She feels that "they're starting to do more" animations. One of the teachers, Mike, believes that "the film industry...is a growing thing here...both [in] special effects and animation." Ed commented that "some people say that adult animation is coming back." In summary, teachers and students individually were not able to name a substantial number of examples of

where animation is used today. This list comprises slide animation, rock videos, arcade games, special effects, logos and credits, industry and screens such as the one in front of B.C. Place Stadium.

Question 4: Do you consider animation to be as important an art form as drawing, painting, ceramics, etc.?

| | |
|---|---|
| Teachers | Yes (5) |
| Students | Yes (7) |
| | No (2) |
| Animators | Yes (3) |

With the exception of two students, all of the informants felt that animation is an important art form. However, the reasons given and the depths of their beliefs varied on this point. Teachers believe that animation is an important art form for the following reasons: 1) it can provide a student with a sense of power, 2) you can create otherwise impossible situations, 3) it provides room for personal expression, 4) it can evolve from other disciplines and 5) media in general make up an important art form. Mike, a teacher, discussed this last topic in depth.

> I think media, period, is the art form of the
> twentieth and twenty-first century...yet...media
> in general...is the least understood and the last
> taught...we are in a Catch 22 position of not
> wanting to get involved with it...I don't know
> quite whether we don't know whether it's a
> category or what...the one big problem with it is
> it's...very expensive...I'd say the cost of not
> doing it is that we have a whole generation or
> two of people who are simply victims of the media

rather than being participants in it...most
commercials are designed nowadays to sell you a
way of life.

Students were generally not as articulate in their answers.
They felt that animation is an important art form because:
1) designing takes skill, 2) it's a great art form, 3) it's
a good public art form, 4) many people use it and 5) it's an
advanced topic that combines many things.  The two students
who felt that animation was not important felt that way
because: 1) it's more of a fun thing and 2) it depends on
whether you like it or not.

Although the animators agreed that animation is an important
art form, their responses varied as to why this is so. Andrew
doesn't think that animation is "quite as pure as ... painting
and writing" because it relies heavily on the input of others.
As such, he feels that animation is "a more complex art form."
Matt believes that animation parallels movies and photography
in importance.  Ed elaborated on the importance of animation.

I think that it's an...unrecognized medium by
...people in the so-called fine arts...to me
animation was an opportunity to go one step
beyond...just something hanging on a wall...
to give imagery...a motion...and change...I
think people in the fine arts don't appreciate
what it takes to do that, to imagine that.

Ed went on to explain why be believes that this attitude
continues.  "In [the fine arts] realm they don't often care
that much about an audience...but in...animation, because of

the expense...there's a tendency to really consider the audience as one of the ingredients."

In summary, the vast majority of informants felt that animation is an important art form. Teachers and animators were very articulate as to why they believe this to be so. Generally, students agree with the other responses, but they were vague in articulating those responses. All informants have a wide range of difference in the depths of their beliefs on this issue.

Question 5: Do you think animation is really mostly meant for children?

| | | |
|---|---|---|
| Teachers | No | (4) |
| | Yes | (1) |
| Students | No | (4) |
| | Yes | (2) |
| | Unsure | (3) |
| Animator | No | (3) |

The majority of informants believe that animation is not mostly meant for children. Eleven participants believe that it is not, three believe that it is and three are unsure. Only one teacher believes that it is designed mostly for children, yet in responding, acknowledged that there exists a big adult audience.

Students make up the group that are the most varied in their responses. Of interest is that they commented on the different levels of meaning that animations can provide. On this topic Colleen said with regard to

> ...some of the cartoons from the forties...you
> have to be old...to really understand what
> they're saying...there's a whole different set of
> humor that is meant for adults...even though
> they're geared towards children.

Chris agrees. He feels that with regard to "Wylie Coyote ...you can laugh at [him] still [because] there's a different level." Sarah believes that animation is

> ...better than a T.V. show...they're really
> expressive...weird...some are warped...some are
> for kids...like Teenage Mutant Ninja Turtles
> ...I know a lot of people who actually watch
> them...and they're about thirty.

It seems that the students who are unsure of whether or not animation is mostly meant for children, feel that way because they see animation in their own popular culture; this being Saturday morning and after school cartoons, television programs and movies, etc. Yet they are conscious that it attracts attention among adults.

Animators feel strongly that animation is mostly designed for adults. Andrew believes that even though "it's great for kids...[the] content is designed for adults...in Europe ...it's quite different...animation is treated there almost the same way that...cinema is." Matt responded "no ...

whoever thinks that should get a life...the golden age was not specifically for children...animators made [films] for themselves." Ed spoke in depth on the levels of meaning in animation.

> I think animation is meant for...human beings
> ...we live in a culture where we segment age...
> too...rigorously and it leads to a...lack of
> connection...we forget that no matter how old
> we are, we are always a child...a good film
> works for everybody...the best films have...
> multiple levels of reality...a lot of it is made
> for children...but it's funny how those molds
> have a way of getting away.

To conclude, the majority of informants believe that animation is designed mostly for adults. This is evidenced by the multiple levels of meaning that can be derived from good animations. Students are the only group that are widely diverse and unsure of their responses to this question.

## C.  CATEGORY II: POTENT IMAGES

Question 1:   Name the most memorable animated films you have seen.

| | |
|---|---|
| Teachers | (39) |
| Students | (25) |
| Animators | (19) |

Every informant easily named memorable animated films. Each teacher named between two and eleven films, while students found it more difficult to recall the names of films. Even

so, they still named between one and six films each. Animators named between five and eight films each. For all participants, the most memorable films were early Disney, early Warner Bros., 1940's films in general and <u>Bambi Meets Godzilla</u>.

Figure 4

Question 2:  Why do you think these memories are potent?

| Cover Term | Semantic Relationship | Included Terms | |
|---|---|---|---|
| potency | | | |
| (teacher) | resides in | 1 brilliant classics | (2) |
| | | 2 captures imagination | (1) |
| | | 3 makes you feel good | (1) |
| | | 4 context | (1) |
| | | 5 humor | (1) |
| | | 6 allegory | (1) |
| (students) | | 1 humor | (8) |
| | | 2 bizarre/outrageous | (4) |
| | | 3 story | (3) |
| | | 4 technical | (2) |
| | | 5 scary | (1) |
| | | 6 entertaining | (1) |
| | | 7 you can relate | (1) |
| (animators) | | 1 dreams/magic | (3) |
| | | 2 unbound graphically/ stretch the bounds | (2) |
| | | 3 mass experience | (1) |
| | | 4 crazy humor | (1) |
| | | 5 deep dark subject | (1) |
| | | 6 good stories | (1) |
| | | 7 personal vision | (1) |

The results of this question illustrate that people find animation to be potent for individual reasons, although students' and animators' answers contain themes.

Overwhelmingly, students like animation for its humor, but also for its outrageousness and the kinds of stories animated films tell. Animators find these memories to be potent mostly because of their magical or dream-like qualities, but also because they see the medium as being unbounded graphically. The only similarity in the teachers' responses is that two of them find the classics to be potent. Although there are trends amongst the informant groups generally, informants find animation to be potent for individual reasons.

Question 3:  Do these memories have personal meanings for you?

| Teachers | Yes (2) |
| | No (2) |
| | Split (1) |
| Students | Yes (3) |
| | No (5) |
| | Unsure (1) |
| Animators | Yes (3) |

Each informant group was fairly evenly split in their responses to this question with the exception of the animators. Eight informants said that these memories did have personal meanings, seven said no and two were unsure. The teachers who said that the memories did have personal meanings said so for several reasons. Those reasons include: 1) it's moments that touch a chord and that are part of our cultural heritage, 2) they're intellectually stimulating and 3) for the fantasy and dream-like quality. Mike feels that "we tend to

just see films as films, we don't see them as being art [or] as very important developers of our cultural heritage." One of the teachers who did not find the memories to be personal said that all they did was remind him of his childhood. The student responses were equally diverse in their content. The students who said yes referred to the role that memories play and cited "the family ones [that are]...so...indicative of our life." Four students said no, and one student said no, not that she knew of. The animators gave several reasons as to why these memories have personal meanings. Included here is the feeling that the films are: 1) a snapshot of a time and place, 2) an interior landscape and 3) because it strikes a chord. Ed believes that "everything has personal meanings if it affects you." In summary, teachers and students are split in their perception of whether or not animation memories have personal meaning and animators are not.

Question 4:  Do you like watching animated films?

| | |
|---|---|
| Teachers | Yes (4) |
| | No (1) |
| Students | Yes (5) |
| | No (1) |
| | Depends (3) |
| Animators | Yes (3) |

The vast majority of informants like watching animated films. Twelve informants said yes, two said no and three said that it depends. Four out of five teachers said yes. The teacher

who said no, said so because it reminded him of comic books and to him that seemed childlike. A teacher that did say yes, added that she didn't like watching children's cartoons. Another teacher came to the realization that he liked the medium because it moves so quickly, and as such, you don't notice the transitions or the cuts the way one would in regular live-action films.

Students were diverse in their responses. Five said yes, they like watching animated films, one said no and three said it depends. The students who responded affirmatively will be quoted first. Lil felt that she could "relate better to The Simpsons...than...most...television sitcoms [because] they're more real than the Huxtable family." Colleen feels that "you can get sick of sitcoms...but you just can't stop watching cartoons." Chris felt that animations "make you forget the real world...they take you away for awhile." Jim was the one student who said that he didn't like watching animated films. He used to like them, but "not anymore...they're too long...too childlike." Marty is an example of the student who said, "It depends on what the film is...I watched part of Bambi, I couldn't watch that, it's too corny."

The animators all said that they enjoyed watching animated films, but one said so with some qualifications. Andrew said that he has

> ...sometimes been very disappointed...[they
> can be] too long and esoteric...you could've
> put in a few feet of that Ukrainian folk dance
> right in the middle of this thing and nobody
> would've noticed it.

In summary, almost everyone likes watching animated films, although some participants don't like watching films they consider to be childlike.

Question 5:   Do you ever go to see an animation film festival or an animated film?

| | | |
|---|---|---|
| Teachers | Yes | (3) |
| | No | (2) |
| Students | Yes | (8) |
| | No | (1) |
| Animators | Yes | (3) |

The majority of informants go to see animated films or film festivals. Fourteen people said that they do and three said that they don't. Two of the teachers simply are not interested in animated films while the other three have not made the effort recently. Students gave different answers than the teachers. Susan found it embarrassing to get dragged to an animation film by her mother. Jim said that the only reason that he saw Roger Rabbit was because he had no choice, since he was on a plane. He then admitted "but I was thinking about seeing it anyways." Mel, Lil and Wally all expressed interest in going to a festival even though they had never been. Chris and Colleen had been to a festival and enjoyed

it. Chris also mentioned that he thought that the festivals should advertise better. Marty and Sarah had never heard of animation festivals. As might be predicted, all the animators go to see animated films and festivals both locally and elsewhere. To summarize: while respondents went to see animated films, some teachers simply did not like them and the rest did not make the time to go. Students generally went to see animated films, would like to go to festivals, or had never heard of them. The animators were regular attenders of animated films.

**D. CATEGORY III: POPULAR CULTURE**

Figure 5

Question 1:  How have cartoon characters influenced your life since your childhood?

| Cover Term | Semantic Relationship | Included Terms | |
|---|---|---|---|
| animation influences | | | |
| (teachers) | have been evident in | 1 selling - morals, responses, gestures | (1) |
| | | 2 Fred Flintstone echoed my father | (1) |
| | | 3 enjoying Disney | (1) |
| | | 4 identifying - drew, read, made models | (1) |
| | | 5 nothing | (2) |
| (students) | | 1 Superman-towels, lunchkit, posters | (4) |
| | | 2 Mickey Mouse-ahollic, shirt, drew | (3) |
| | | 3 Bambi - sheets | (2) |
| | | 4 Wonderwoman -towels, underoos | (2) |
| | | 5 Garfield - slippers, lunchkit | (2) |
| | | 6 Snoopy - lunchkit | (2) |
| | | 7 Sesame Street - items | (1) |
| | | 8 Star Wars - poster | (1) |
| | | 9 comic book collection | (1) |

(Figure 5 cont'd)

animation influences

| (students) | have been evident in | 10 Spiderman - hero | (1) |
| | | 11 Popeye - shoes | (1) |
| | | 12 Smurf - toys | (1) |
| | | 13 toys - play along with the T.V. program | (1) |
| | | 14 miscellaneous - caps, cups, mugs | (1) |
| | | 15 Batman | (1) |
| | | 16 Star Trek | (1) |

| (animators) | | 1 Disneymania | (1) |
| | | 2 acting like Superman | (1) |
| | | 3 drawing Popeye | (1) |

The informant groups varied in their responses to this question. Three out of five teachers gave responses in the realm of attitudes, feelings and gestures while two said there had been no such influences in their lives. Linda said that the Flintstones "echoed the way that my father treated my mother ...it reinforced his sense of masculinity...he was the meat provider...I hated that." Lou remembers drawing the Disney characters [and]...making plasticine models of Woody Woodpecker." Mike feels that "animation is put on to sell a toy...you are sold a way of life...morals, responses and gestures...how many times have you said...that's all folks?"

Students gave mostly materialistic responses to the question posed. Sarah said that she used to be a "Mickey Mouse-ahollic." Wally confessed that at age six, Spiderman was his hero. "I had Spiderman everything...I almost idolized him." Mel explained that he had started a comic book collection

three years ago as an investment. From this he has currently saved enough money for his first term of university. Jim remembered playing with toy cartoon characters while he watched the show. Susan said, "No, I never had any of those stupid nightgowns with a big Mickey Mouse...I think those are a little silly...mine's Snoopy!" Also, two students mentioned either the live- action movie series Star Wars or Star Trek. Wally mentioned the latter, but then corrected himself and said that it was not animated. Chris however, kept Star Wars in his list of influences. Cartoon character influences are materialistic and plentiful within the student responses. Only one animator felt strongly that cartoon characters had an influence on his life and this was in the form of collecting Disneymania. In summary, some teachers feel that cartoon characters have influenced them in the realm of attitudes, gestures and feelings. The other teachers say that there has been no influence. Students say that the influence has been a predominantly materialistic one, as so does one animator.

Question 2:    Do you think animation is used extensively today in all forms of media?

| Teachers | Yes (4) |
| | No (1) |
| Students | Yes (8) |
| Animators | Yes (2) |
| | No (1) |

Informants feel predominantly that animation is used extensively in all forms of media. Only two informants said no. Teachers feel strongly about this. Lou feels that animation is married with other mediums. Wayne does a cartoon unit because he recognizes "the popularity and validity of working with it in grade eight and nine/ten." Mike feels that

> it's so sophisticated in a lot of cases [that] we
> don't realize we're watching animation...one begins
> to realize that they're in every, almost, commercial
> and film and rock video that one sees...animation
> is in everything that you see...it's just that we
> don't recognize it.

Contrary to this perspective, Linda feels that animation is not used as much as it could be.

All of the students believe that animation is used extensively in media. Mel feels that it's "definitely in everywhere ...even more so now." Colleen feels similarly. "You see more and more of it in advertising 'cause it...catches you right away." Susan and Jim said that animation is used in newspapers and political cartoons.

The animators are in agreement that animation is used extensively today. The one animator who said no, said so only in terms of the amount of animation footage used in contrast to live-action footage. Ed said that animation is "used extensively but it's not...appreciated consciously."

To conclude, the vast majority of informants feel that animation is used extensively today in all forms of media.

Question 3:  Do you think animation is a major influence in students' popular culture?

| Teachers | Yes (2) |
| | No (2) |
| | Unsure (1) |
| Students | Yes (5) |
| | No (2) |
| | Unsure (1) |
| Animators | Yes (2) |
| | No (1) |

Every informant group is split fairly evenly in their responses to this question.  In total, nine informants said yes, five said no and two were unsure.  Teachers are very split in their responses.  Linda said no, unless the question included advertising.  Mike feels that animation is the overwhelming influence and that the current example is in the television show Teenage Mutant Ninja Turtles.  "High school kids don't want to tell you, but they do go home and watch it."  Wayne agrees that "favorite characters are very, very popular [and that the] whole T-shirt craze has momentum and... borrows from animation characters."

Students are equally split in their responses.  Marty feels that animation has an influence on himself and his friends.

Chris doesn't believe that "anybody thinks about it consciously, it's just there...just another form of entertainment." Susan related that

> everybody really likes The Simpsons... there's
> a couple of people who like the Ninja Turtles...
> which are ridiculous if you ask me...it's kind
> of neat to see a cartoon change into real life.

In contrast, Colleen feels that animation "influences kids more."

The animators were less split in their responses than the other subjects. Ed believes that students are "very influenced by trends." Andrew finds the "Simpsons...almost ugly [and] honest [and] closer to real life" but was still unsure of whether to answer yes or no. To conclude, all informant groups are extensively split in their responses to whether animation is a major influence in students' popular culture.

Figure 6

Question 4: Imagine our culture without the invention of animation. How would our lives be different?

| Cover Term | Semantical Relationship | Included Terms | |
| --- | --- | --- | --- |
| life without animation | | | |
| (teachers) | would be expressed through | 1 slower paced society | (1) |
| | | 2 no justification for dreams | (1) |
| | | 3 no Walt myth | (1) |
| | | 4 kinder, gentler society | (1) |
| | | 5 think and read better | (1) |
| | | 6 less visually quick and literate | (1) |
| | | 7 more stuntmen | (1) |

(Figure 6, cont'd)

life without animation

| (students) | would be expressed through | 1 nothing to laugh about | (2) |
|---|---|---|---|
| | | 2 movies more adult oriented | (2) |
| | | 3 more puppets | (1) |
| | | 4 ideas in your head | (1) |
| | | 5 kids less violent | (1) |
| | | 6 creative people different jobs | (1) |
| | | 7 forced to use imagination | (1) |
| | | 8 couldn't sell toys as easily | (1) |
| | | 9 PeeWee Herman cease to exist | (1) |
| | | 10 commercials not as memorable | (1) |
| | | 11 no Disneyland | (1) |

| (animators) | | 1 more serious, dark, dreary | (2) |
|---|---|---|---|
| | | 2 without wonder, awe, magic - lives poverty stricken | (1) |
| | | 3 people need stories, dreams | (1) |
| | | 4 less laughs, joyful moments | (1) |

Virtually each individual has his/her own answer to this question. Teachers provided seven answers, students eleven and animators four. Wayne believes that television would be lost without animation while Mike feels that society would be "less visually literate." Linda believes that the "manipulation of time and illusion...would be missing." Lou wonders "how [Walt] would have created that myth" acknowledging that Disney characters make up "a big chunk of everyone's childhood." Lil commented that "PeeWee Herman would probably cease to exist...without all the animation...to keep the kids' attention." Mike feels that without animation there would probably just be news. Wally perceives that animation presents life "in a simple way." Susan feels that "probably when you're a kid you'd be forced to use your imagination." Matt visualizes the world as being "dark and

dreary" without animation. Finally, Ed believes that "we'd be more serious...without...wonder, awe, magic...our lives would be much more poverty stricken." To summarize, basically each individual has his/her own opinion of what life would be like without animation.

Question 5:    Do you think that just because something makes up a part of our popular culture, it makes it worthy of study?

| | |
|---|---|
| Teachers | Yes (4) |
| | No (1) |
| Students | Yes (5) |
| | No (1) |
| | Unsure (2) |
| Animators | Yes (3) |

The majority of informants responded yes to this question. Twelve informants said yes, two said no and two were unsure. Teachers felt quite strongly about this topic. Linda feels that students "interests...can be transposed as a teaching tool." She went on to say that

> society doesn't view animation as an important part of culture...society...views it as, not an art form, as an entertainment factor...which is why it hasn't earned its place in B.C. curriculums.

Lou calls animation a pseudo-reality and that "we take the behavior of Bugs Bunny 'What's up doc?' and put it into our real repertoire." As such, animation becomes worthy of study. Wayne feels that "it could be...a minor unit of study in a foundations course." Mike stated that "we're now eighty years

into it...it's been popular for a long period of time...
popular...it's kind of a cheap shot...it's not only just
popular, it is culture."

Students were split in their responses to this question.
Wally feels that "something such as [animation] has an
influence on a person or a group." Lil agrees - "it's
something that's happening in their lives." Colleen refutes
that and states that it "depends on how significant it is."
Mel was the student who said no to the question, because he
doesn't feel that there are "any real great animation
artists...[there's] no Michelangelo."

The animators unanimously agreed on the question. However,
Andrew is not "so sure that [animation] has...the same
depth...in terms of literature...about the human condition."
Ed feels that "everything that affects people" is worthy of
study. In summary, the majority of informants feel that
aspects of popular culture are worthy of study.

## E.   CATEGORY IV:   CAREERS

Figure 7

Question 1:   What careers do you think that an animation
              background would help prepare a student for?

| Cover Term | Semantical Relationship | Included Terms | |
|---|---|---|---|
| animation background | | | |
| (teachers) | would have consequences for | 1 sales/promotion | (4) |
| | | 2 film-making, tv, video | (4) |
| | | 3 computer graphics | (2) |
| | | 4 art form | (2) |
| | | 5 science/medical | (2) |
| | | 6 teaching | (1) |
| | | 7 set design | (1) |
| | | 8 design | (1) |
| | | 9 any art career | (1) |
| | | 10 visualize end product | (1) |
| | | 11 precise record keeping | (1) |
| (students) | | 1 commercial art | (6) |
| | | 2 film making, tv, cartooning | (4) |
| | | 3 advertising | (4) |
| | | 4 career that needs plan | (2) |
| | | 5 design | (2) |
| | | 6 creative release | (1) |
| | | 7 art director | (1) |
| | | 8 education | (1) |
| | | 9 writing | (1) |
| | | 10 any career | (1) |
| (animators) | | 1 computer animation | (2) |
| | | 2 any media | (1) |
| | | 3 live action films | (1) |
| | | 4 painting/illustration | (1) |
| | | 5 design | (1) |
| | | 6 architecture | (1) |
| | | 7 job that requires: crazy, obsessive, analytical, perfectionist persistent, thorough initiative | (1) |

Many careers were named where it is felt that an animation
background would help prepare a student.   Teachers named
eleven careers in total and between two and five careers each.

Students named ten in total and between two and three each. Lastly, animators named seven in total and named between one and three careers each. The major categories that teachers named were sales/promotion and film-making. The minor career categories were computer graphics, science/medical and art forms. Students named advertising, film-making and commercial art as their major categories and any career that would need a plan or design as their minor category. The only major career category for the animators is computer animation, but even then, not everyone agreed. In summary, sales/promotion, film-making and commercial art are the three career areas that all informant groups agreed upon. Teachers perceive the greatest number of career possibilities and animators the least.

Question 2: Do you think that a student's visual literacy would be extended due to an animation background?

| | |
|---|---|
| Teachers | Yes (5) |
| Students | Yes (7) Unsure (1) |
| Animators | Yes (3) |

All informant groups are in agreement in their responses to this question, with the exception of one student who was undecided. Two teachers gave qualifications with their responses. Wayne feels that, "it could. In terms of other factors, there might be other forms of education better

suited...other topics are more important for teaching visual literacy." Bob doesn't "think animation is as important as film itself... it's a small part of it." Lou feels that an animation background would enhance, extend and enrich "your visual vocabulary." Linda feels that it would depend on the teacher because students "normally view at the first level, the entertainment factor."

Students discussed different issues in response to this question. Wally feels that animation is a

> simpler area of art...as opposed to drawing...
> painting...[there] you have your idea and then you
> paint...and you have all your materials. But, with
> animation you just, well I guess that's about the
> same thing...it's not a complex...area of art.

Chris feels that visual literacy could be extended

> if you know about the technical parts...but there
> [are] so many potato-heads that just sit there...
> they're not any smarter...'cause they're not
> really thinking about it.

Colleen believes that a fine arts background would be more useful to extend a student's visual literacy.

Animators focused on different features of the question. Andrew believes that animation's "greatest value [is] in the understanding of processes and things that are not A or B." Ed explained that

> Once you know how films [are] made [you're] not
> just looking in a window...in a news program...what
> really happened...it's a bit scary...everything

> is...created...illusion...it's as real as you
> make it.

The majority of respondents believe that a student's visual literacy could be extended due to an animation background. The teachers all said yes, but mostly with qualifications in their responses. Students provided diverse answers, as did the animators.

Question 3: Do you think that studying animation would help a student become a better creative problem solver?

| | |
|---|---|
| Teachers | Yes (4) |
| | No (1) |
| Students | Yes (6) |
| | Unsure (2) |
| Animators | Yes (1) |
| | Unsure (2) |

Eleven out of sixteen informants believe that studying animation would help a student become a better creative problem solver, four are unsure and one said no. Teachers' responses varied. Lou feels that animation would help in this way because "it doesn't have the same boundaries...as regular film-making." Wayne agrees, but with hesitation; he doesn't view it as the total answer. Mike discussed this topic in depth:

> You do all those...higher level thinking skills in
> order to extrapolate an answer...how much the person
> had to understand technically in order to achieve
> even a few seconds of film...another prime example

of the ignorance of people who don't get involved
in media...we allow media to regurgitate...the
better the consumer is, the higher the level of
the product.

In answering this question, Bob spoke about animation in

general.

Animation is on the whole frustrating, tedious
and...a pain...I think it appeals much more to...
younger students...there's better use of people's
time...why spend three months to learn something
you can learn in twenty minutes?...on the whole
frustrating...it wasn't...for me, but for...the
kids that did it...actually, they did a pretty nice
job of it...the time that is spent just to show a
little bit of movement and change...there's lots of
other ways to do it.

Students also provided a variety of responses.  Lil said,

"Sure...'cause you have to give it life...it's a problem

...just to make it move and make it...in a natural way."

Sophie feels that "any kind of art might help you in problem

solving."  Joe felt that animation could help, but he couldn't

see how it would a lot.

The animators were mostly unsure if studying animation could

help in problem solving.  Andrew was one of the unsure ones,

yet addressed this issue in a discussion on a film.

Roger Rabbit was really quite a breakthrough
...in terms of...optical work and effects...it
looks seamless...but...to actually do that...
they poured over fifty million dollars into
this and tied up probably the best brains in
the country...students will see that and think
'wow - I'm going to do that'.

Ed felt that studying animation would help and stated that "if it's one thing you find in animation, it's problems." While several informants feel that studying animation would help a student become a better creative problem solver, a number of them have reservations about the matter.

Figure 8

Question 4:   What educational background do you think a
              student would need who wanted to become an
              animator?

| Cover Term | Semantical Relationship | Included Terms | |
|---|---|---|---|
| educational background for animation | | | |
| (teachers) | would require | 1 art - drawing, design composition | (8) |
| | | 2 technical | (5) |
| | | 3 creative problem solving | (2) |
| | | 4 communication | (1) |
| | | 5 watching animation | (1) |
| | | 6 imagination | (1) |
| | | 7 motivation | (1) |
| | | 8 individual stamp | (1) |
| | | 9 theatre | (1) |
| | | 10 math | (1) |
| | | 11 story telling | (1) |
| | | 12 scripts | (1) |
| | | 13 high level skills | (1) |
| | | 14 media course | (1) |
| (students) | | 1 art | (6) |
| | | 2 technical | (3) |
| | | 3 writing-creative | (3) |
| | | 4 creative thinking | (2) |
| | | 5 music | (2) |
| | | 6 acting | (2) |
| | | 7 watch animation | (2) |
| | | 8 science | (1) |
| | | 9 math | (1) |
| | | 10 career prep | (1) |
| | | 11 nothing | (1) |
| (animators) | | 1 technical | (3) |
| | | 2 art-drawing | (3) |
| | | 3 story telling | (2) |
| | | 4 literature | (2) |
| | | 5 cultural sensitivity | (1) |

(Figure 8 cont'd)

educational background
for animation

| (animators) | would require | | |
|---|---|---|---|
| | | 6 take yourself seriously | (1) |
| | | 7 guru | (1) |
| | | 8 real world | (1) |
| | | 9 art school | (1) |
| | | 10 music | (1) |
| | | 11 drama | (1) |
| | | 12 study movement | (1) |

Themes became apparent from the responses that the informant groups gave in answering this question. Teachers gave fourteen answers, students eleven and animators twelve. The main educational backgrounds that teachers felt were needed for future animators were art (drawing, design and composition) and technical expertise. Six students agreed with the need of an art background. All of the animators placed art and technical expertise as the main skills required. The next highest categories included: creative writing and thinking, storytelling, music, drama and literature. Numerous other attributes were named, but they were only put forth by one participant each. With the exception of some of the students, everyone sees a high need for an art background and technical expertise to be an animator. However, this is the only background that the majority of informants agreed upon. The rest of the data is dispersed between the informant groups. For example, Mel was the only student to feel than an educational background was not required.

> There's so many artists out there that can
> just draw and paint...they don't need...any
> education...they can take courses but I don't
> think it will help as much as them working
> on it.

Ed was the only other participant to discuss this topic. He feels that animation is "difficult to do in high school...you don't learn anything about it until the real world." In summary, art and technical expertise are the only educational background experiences that the majority of informants are in agreement upon.

Question 5: Do you think that an animation background would better prepare a general art student (non-art major) for his/her future career?

| | | |
|---|---|---|
| Teachers | Yes | (4) |
| | No | (1) |
| Students | Yes | (5) |
| | No | (1) |
| | Unsure | (2) |
| Animators | Yes | (1) |
| | No | (2) |

Although more people said yes than no to this question, the responses are still diverse. Ten informants said yes, four said no and two were unsure. Four out of five teachers said yes and they said so for the following reasons: 1) you'd appreciate and respect film, 2) nothing is wasted and 3) animation would be a great problem-solving experience. Mike spoke in detail regarding this last statement.

> Rather than carrying a prejudice saying, oh,
> wasn't he having fun making a film, you might
> ...have...respect for a film-maker...and say

> ...he's a very bright and talented and creative
> individual rather than saying, oh, he's just
> some artsie fartsie dude.

Students were more diverse in their answers to this question. Mel felt that "it would help...just to get another dimension to their thinking." Chris feels that it would help "if you're going to have to work with people...there's a lot of teamwork." Lastly, Marty feels that any art experience makes you a friendlier person. Two out of three animators do not believe that an animation background would be useful to other careers. Ed was the only animator who thought "that the more you know the better you are as a human being." In summary, the informant groups were fairly split in their responses to whether or not an animation background would benefit other careers. The majority of teachers felt that it would be beneficial, the majority of animators said that it would not, and the students were split between yes, no and unsure answers.

## F.  CATEGORY V: BACKGROUNDS

### 1.  Teachers

All of the teachers in this study had taught between thirteen and twenty years. All but one had an extensive art training background. Three out of five did have specific training in film. Four out of five had taught a wide range of art courses. Two teachers had previously taught a specific communications/media course while two others had taught either

film or photography. Four out of five teachers had taught animation in the past, but none had recently. Two of them had taught it because they were teaching the one district media course. This occurred in the same school, and had the same course number, but was taught at different times. Of the four teachers who had taught animation, three felt that the students responded very well to the unit. Lou felt that the best part about teaching animation "is watching the kids being turned on...the production is really a lot of fun." Mike feels that the best part is "the level of involvement...[they] have emotionally responded to it and they want to know how this works." Bob was the only teacher who felt negatively about this. "There is no best part...maybe students' excitement for their film when they get it back for about ten minutes...not many of them ever wanted to do it again." Each teacher who had taught animation readily explained what was the worst part about teaching it. Lou feels that it's "the technical hurdles...the old Super 8 cameras went out of focus too easily...and you don't know until eight to ten days when it comes back." Linda feels that the worst part about teaching animation is "not having enough hands to fix all the cameras and check the lighting and the exposures...students [are]...too impatient to do story boarding correctly...I think it's really hard to teach." Mike believes that the worst part about teaching animation is "the cost...it's tremendously expensive in time and in having the proper equipment to do the

job, because...kids have very sophisticated taste and they want to produce something on a shoestring." Lastly, Bob finds that animation is difficult to teach for different reasons. He feels that the hard part is "trying to make it exciting ...cut the tedium of the repetition...though actually, some of the stuff they did was dynamite." Teachers are in agreement that animation is difficult to teach.

Teachers were then asked what it would take for them to teach animation on a regular basis. Four out of five teachers said that they would need the proper equipment, two required a separate room for filming, one said that the processing time must be shortened and one required a unit of study or a workshop on the subject. In Bob's case, the equipment list was extensive. He said that he "would need to have...a video animation camera, all the equipment, including...video editor...including user friendly computer programs." Lou spoke for everyone when he said that he would need "all the frustrations taken away" before he would teach animation on a regular basis.

The teachers were then asked how their students responded to an animation unit. Of the four who had taught animation, all responded positively. Lou said that "the kids who are doing it are always keen." Linda exclaimed that her students "loved it...loved it...loved it." Mike compared his students to a

"bottomless pit. Once you open the door they all run like a thundering herd...they are...involved up to their proverbial ears." Bob responded that students reacted "positively" to an animation unit. Overall, teachers say that students respond enthusiastically to an animation unit. However, as Lou points out "the frustration comes from the lack of good results."

The last question posed to teachers was whether or not they feel that there are many jobs available in animation. Three teachers said no, one said yes and one was unsure. The teachers who said no, said so because they felt that animation was a very competitive field and that only a top student could make it. Bob didn't think that there are many jobs available. "I don't see it as a core of an art program...it's a very peripheral subject and it shouldn't be given the time when there's so many other important things that can be done with the time." On the other side of the issue, Mike explained that there are "many more jobs than I ever thought...I don't think we as teachers...quite realize the depth of involvement ...in the last fifteen years, more of my kids have media related jobs than...art jobs."

2. Students

The students in this study were between grades ten and twelve and between the ages of fifteen and seventeen. With the

exception of two students, all of them are art majors who are planning a career in the visual arts. Even so, they all said that art would always be an integral part of their lives. Seven of the students had never made an animated film. Of the two that had, one was made during elementary school and the other was made recently. The recent animation was a pixilation video. This animation wasn't very successful because the teacher left "the instructions at home...[and] he didn't bring them." However, Marty said "it looked okay...it was kind of jerky."

Students were asked if they would like to make an animated film. Six students said yes and three said no. The students who said no used the following reasons: 1) animation is too technical and 2) they don't have the patience for the boring repetition. On the other side, Lil thought that "it would be fun...it would be neat to see something that you created come to life." Mike said "that's what I was thinking of doing ...next year when I have more time for a major project." Chris showed concern when he said "yes...I'd like to...but there's nothing accessible around here...no equipment to do it...the stress in this school is on computers and math...no one knows how to teach animation."

The last question asked was whether students felt that there were many jobs available in animation. Seven students

responded yes and two responded no. The students who said no said so due to the impracticality and narrowness of the field. The students who responded yes did so because of their perception of possible openings in advertising, the entertainment field and computers.

3. Animators

The animators became involved in the field in different ways. Ed experimented briefly with his father's movie camera at age 12 but didn't get reintroduced to the medium until years later at art school. Andrew started by drawing cartoons for magazines and then his ideas simply became longer and he required a different format. Matt said that his interest in animation began as a child watching cartoons. Matt was the only animator who had ever made an animated film in high school; significantly, it was at the same school where the two teachers had taught the communications/media course.

The animators were first attracted to the field for the following reasons: 1) fantasy, 2) humor, 3) the milieu, 4) the range of possibilities it provided and 5) early viewings as a child. Ed and Andrew decided to become animators during art school when they took a required course in it. They received their training from the same local art school while Matt received his film training through a couple of part-time film courses, (Matt is the producer who is not an animator).

One day at the community college, Matt saw a posting for a part-time 'go-fer' position at a local animation house, and that was how his career began. All three said that it was difficult getting their careers established. Andrew mentioned that when he began, which was in 1956, there were no other animators around. Ed said that in animation, as in all the arts, there's a two to four year initiation period called poverty. During this time, animators will pick up bits of work here and there. Since that time, however, they all feel that their careers have gone well.

The animators felt that Sheridan College and Emily Carr School of Art are the best places to get trained. Other sites of potential training include Calgary, Concordia (Montreal), the NFB, York, Shanghai, and various centres in eastern Europe. A final suggestion was that "you just do it on your own". All three agreed that currently, animation makes a good career choice. Ed said that there's "more happening now than ever before ...[it's at the] leading edge." Matt noted that it did make a good career choice, but not if you want to become rich.

## G.  SUMMARY

Important points from the informant responses will now be summarized through the categories provided in the text.

1. Defining Animation

Definitions surrounding animation are not clear. Teachers define animation in technical terms while students are diverse and not always correct. Although the animators named the highest number of animation styles, no one participant was able to provide a complete or near complete list of styles. Teachers and students were not able to provide a substantial list of where animation was currently used. Although the majority of participants felt that animation is an important art form, their reasons varied as to why. While teachers and animators perceived that the majority of animation is designed for adults, students held different opinions on this topic.

2. Potent Images

Every informant could easily name memorable animated films. They liked animation for different reasons. Students liked it for the humor and bizarre qualities, animators because of the magic. Teachers were diverse in their reasons. Animators were the only group who felt that their animation memories were personal. Teachers and students were diverse in their responses to this topic. Practically everyone liked watching animated films, but some of the informants did not like watching "childish cartoons". Teachers saw animated films least often; students would either have liked to, or did visit film festivals.

3. Popular Culture

Most teachers felt that cartoon characters have influenced them in the realm of attitudes, feelings and gestures. Students have been influenced materialistically while animators have been influenced in a variety of ways. The majority of informants believed that animation is used extensively today in media. Yet, they expressed divergent opinions as to whether or not animation is an influence in students' popular culture. Each informant had his/her own perception as to what life would be like without animation. The majority of informants felt that aspects of popular culture were worthy of study.

4. Careers

Sales and promotion, film and commercial art were the three careers for which all informants agreed an animation background would be helpful. The majority of informants believed that an animation background would extend a student's visual literacy. However, informants were split on whether or not an animation background would help a student in creative problem solving. An art background and technical expertise were the main areas of training that participants perceived an animator would need to have. The majority of teachers felt that an animation background would be useful in other careers, the majority of animators felt that it would not, and students were diverse in their opinions on this

point.

5.   Backgrounds

The teachers in this study were both experienced and diverse in their areas of art expertise, with the exception of one. Although four out of five teachers had previously taught animation, none was currently.  Teachers felt that the best part about teaching animation is the positive way that the students respond to it while the worst part is the technical hurdles.  Teachers were diverse in their perceptions of career possibilities within the field.

The students in this study were senior, articulate art majors who have a stake in the visual arts.  Only two students had ever made an animated film and one of these had not been successful due to technical difficulties.  Six students would have liked to make an animated film and three would not. Reasons for not wanting to make one are the technical and repetitive nature of the medium.  The majority of students perceived animation to be an area with substantial career potential.

In summarizing the animators' backgrounds, several themes became apparent.  Only one of them had made an animated film in high school.  The other two evolved into the field from experiences at art school.  They agreed that animation can be

a difficult field to get started in, but that at the time of the study, the field was experiencing a growth period.

# CHAPTER V: INTERPRETATION OF THE RESULTS

## A. INTRODUCTION

In this section, each of the responses will be interpreted and presented in the same sequence as in Chapter IV: 1) defining animation, 2) potent images, 3) popular culture, 4) careers and 5) backgrounds. Not all informants elaborated on every question; frequently some simply responded yes or no. Therefore, the interpretation may discuss trends based on the elaborations of only some of the respondents. In this chapter, an interpretation of each of the questions will be provided and any contradictions, preconceived opinions or prejudices resulting from the interpretation will be discussed.

## B. CATEGORY I: DEFINING ANIMATION

Question 1: How would you define animation?
From the analysis of the responses to this question, it became evident that in defining animation, the three groups addressed different issues. Teachers defined animation in technical terms only, while animators defined animation also in terms of the spirit of the art form. Although students were the least articulate and least accurate in defining animation,

their definitions more closely paralleled the animators' definitions in spirit. However, students were the only informant group to express stereotypical opinions. For example, students defined animation as a simple language, cartoons and the funnies. However, as the animators pointed out, animation is a complex art form and cartoons comprise only one aspect of the field. To conclude, some of the responses to this question reinforce the point that for the non-expert, definitions of animation are cloudy.

Question 2: Can you name or describe different styles of animation?

Teachers and students in particular, are not educated in the different styles of animation. Considering that teachers are not teaching animation, this should not come as a surprise. Claymation received the highest number of student responses in the naming of different styles. Presumably this is due to the popularity of claymation advertisements like The California Raisins. However, it does seem odd that all of the animators did not name most of the animation styles. Perhaps those least used animation techniques such as pinscreen, glass and sand are exactly that - unique art forms that are rarely used. It could also mean that animators are so involved in their own realm that something outside their immediate world doesn't come to mind quickly. Lastly, why did one animator list special effects as an animation style? Does special effects comprise its own category within the realm of

animation or is there a difference in opinion within the field with regard to this? It appears that not only are styles cloudy to students and teachers, but somewhat to animators as well.

Question 3: Can you give me specific examples of where animation is used today?

Overwhelmingly, teachers and students do not see the extent to which animation is used today. Industry and logos and titles were the main examples excluded from mention. The exclusion of industry seems somewhat understandable because students and teachers may not be involved in it. But failing to list logos and titles is not understandable because they are a highly visible part of current culture. Also of interest, why didn't all of the animators list the majority of places where animation is currently used? It seems odd that all of them were not able to name most of those places. Why do animators appear to have limited vision in this area? It does not seem right to criticize teachers and students when the professionals, although more astute at the task, are guilty of similar shortcomings.

Question 4: Do you consider animation to be as important an art form as drawing, painting, ceramics, etc.?

Teachers acknowledge that animation is an important art form, but provide reasons for this that are narrow in scope: for the sense of power that it provides a student, because a

student can create the unusual and because of the room for personal expression. Only one teacher provided a reason that related to animation's context within technology and society. Teachers in this study take a narrow perspective on animation's role in today's society. Considering that most teachers were not able to name many places where animation is used today, it is unlikely that they are going to consider it to be important in a wider perspective. Students said that animation is an important art form probably because of the perspective that they see it from, this being their popular culture - movies, television and advertising. Student responses, however, contained numerous prejudices. Lil said that "a lot of the things that people don't consider to be art, I do." Colleen said that she would rather paint because animation is "too technical." Mel feels that animation is "easier to draw" because animators "don't have to show realism." Generally, teachers do not see animation as being important in a wider perspective, and students do.

Question 5: Do you think animation is really mostly meant for children?

By four out of five teachers answering no to this question, the teachers in this study are acknowledging that animation is much more than just Saturday morning cartoons. Yet, as a group, they were weak at naming other areas of use. This seems to be a contradiction in terms. Teachers were the only group that did not address different levels of meaning

associated with good animations. Why is this so? Do teachers feel that the 1940's/golden age/classic animations were designed for children? The animators made it clear that these films were not. Lastly, students were the only group that discussed shows like <u>The Simpsons</u> and <u>Teenage Mutant Ninja Turtles</u> in answering this question. This reinforces the opinion that students are aware of animation because they see it around them, and it is an integral part of their conversation and folklore. In summary, teachers don't think that animation is made mostly for children, yet aren't precise at stating why this is so. Meanwhile the responses of students reinforce the view that animation is part of their popular culture.

## C: CATEGORY II: POTENT IMAGES

Question 1:   Name the most memorable animated films you have seen.

It seems that everyone has experienced the magic of animation. All but one participant responded enthusiastically, with a smile and a story of an experience that triggered a special memory. Of interest, all of the informant groups' favorite films include the early Disney and Warner Bros. and 1940's animated films. The review of the literature elucidates the point that when television first became popular, it was generally these early animated films that were first edited for television. The intriguing question is, which films did the teachers see as children? As very small children, they

likely saw the 1940's films, but as they got older, they probably experienced "illustrated radio". This may explain why teachers made so many qualifying statements with regard to "childish" animated films. Regardless, everyone had experienced the magic.

Question 2:  Why do you think these memories are potent?

The results of this question elucidate the kinds of feelings that animation is capable of producing in people. Good animations have a strong and powerful effect on people. The informants in this study said that these memories were potent because of their associations with dreams and magic, brilliance, personal feelings, their ability to capture the imagination, to make the viewer feel good, and to present bizarre and outrageous humor. People like to be entertained, they like to laugh, they like to have dreams and experience magic. Apparently animation is capable of providing all of this.

Question 3:  Do these memories have personal meanings to you?

With the exception of the animators, the other informant groups provided diverse perceptions on whether these memories were personal or not. Of the participants that said no, only one could elaborate as to why this was so. This teacher said that the only meaning to him was that it reminded him of his

childhood.

Generally, it appears that informants in this study who are unclear in defining animation, naming its style or where it is currently used, are equally ambiguous about its personal meanings. Does this mean that unless you are very aware of animation's role in our society you are not going to be aware of it in relation to yourself? This statement appears to be true. Presumably, due to the animators working within the field, they feel particularly close to the medium and as such, do associate personal meanings with their memories.

Question 4: Do you like watching animated films?

The majority of informants liked watching animated films. Generally, those who did not like watching animated films did not like them because they felt that they were too childish. It appears that some persons do focus on Saturday morning cartoons as a kind of standard, as one of the animators previously said.

Question 5: Do you ever go to see an animation film festival or an animated film?

Although informants overwhelmingly acknowledged that they do see animated films, some prejudices and important aspects of film viewing became evident. It appears that if a workshop or festival outing were planned, the teachers interviewed in

this study would be willing participants. Only one teacher declared himself not interested in participating. This same teacher, Bob, said that the only reason he rented Roger Rabbit was because it was the last video to rent. Realistically, this seems highly unlikely. It may be that Bob, who is totally against animation being taught in high school, had to rationalize or find an excuse for watching this film. One would think that an art teacher might welcome viewing such a film, because Roger Rabbit will likely be remembered and respected in the same way that Snow White and Fantasia are. It is significant that Bob was generally unfamiliar with animation styles and uses.

Jim was the one student who said that he didn't go to see animated films. He did see Roger Rabbit, not by choice, but because it was shown on a plane. He did go on to admit that he was thinking about seeing it anyway. It seems that Jim had to excuse his viewing of an animated film. Susan was a student who does attend animated films, yet displayed a typical prejudice toward the medium. She recalled how embarrassing it was to be dragged to a Disney film by her mother. Susan and Jim are both Bob's students. It seems that those participants who are negative about animated films have difficulty admitting that they have actually seen one. It also appears that there may be a relationship between teacher

attitudes to animation and student attitudes.

## D. CATEGORY III: POPULAR CULTURE

Question 1:   How have cartoon characters influenced your life since your childhood?

This question raised several important topics. The first of these is the difference in the kinds of responses given by each group. Students provided much data in the realm of materialistic items while teachers generally spoke about attitudes and feelings. Only the youngest animator introduced materialistic considerations, while the others mentioned attitudes and behaviours. It may be that a person's age can make a difference as to how animation has affected that individual. Perhaps the teachers and older animators were children prior to the advent of sophisticated television marketing. It may be that children who grew up in the 1970's were affected by marketing in a way that those who grew up in the 1950's weren't.

The second topic involves special effects. Only two students mentioned films such as Star Wars and Star Trek. In these kinds of films, live-action and special effects go hand-in-hand. In answering this question Wally corrected himself and stated that Star Trek wasn't animated. Previously, when participants were asked to list examples of where animation is used today, special effects was only mentioned three times by all informants, while several references were made to films

such as <u>Batman</u> and <u>E.T.</u>. The point is that, in all the questions asked and answers given, the entire issue of animation and special effects was barely addressed. The review of the literature shows that this kind of film is very prevalent, yet the informants in this study did not address this issue.

Lastly, Susan indirectly expressed her prejudice against animation by saying she had never owned a Mickey Mouse shirt because she felt that they were silly. However, in the next breath she exalted her Snoopy shirt. The question of whether or not cartoon characters have influenced the subjects' life provided important interpretations, contradictions, and prejudices that go beyond the topic of animation, and touch instead on dependency, alienation, and other sensitive, deeply felt personal issues.

Question 2:   Do you think animation is used extensively today in all forms of media?

The results of this question produced an interesting contradiction. Practically everyone feels that animation is used extensively, but, as previously discovered, hardly anyone is capable of providing a substantial list of where it is used. The animators were correct when they said that people aren't consciously aware of the fact that they're watching animation.

Question 3: Do you think animation is a major influence in
            students' popular culture?

All three groups were extensively split in their responses to
this question.  Students provided an extensive list of
influences, yet many of the informants, including the
students, don't perceive those as directly relevant.  Students
generally talked about influences in the past tense.  It seems
that students don't generally perceive these influences to be
affecting them currently.  It is as if, in a vehicle, one
chooses to look only in the rear-view mirror, so that one can
only tell where one is from what has now gone by.


Question 4:  Imagine our culture without the invention of
             animation.  How would our lives be different?

The total responses from all informants indicated that
animation affects people in four domains.  The first of these
is that animation takes children away from the more important
tasks such as reading, thinking and using their imaginations.
The second attitude is that children would be less violent
without the influences of animation.  The third attitude is
that commercials would have less impact and would be less
memorable without animation.  The last attitude is that,
without animation, our lives would have less laughter, humor,
wonder, awe and magic.  The first attitude is based on the
assumption that most of the animation produced is of the
Saturday morning variety, which it is not.  Secondly, in
researching for the review of the literature, no reference was

found that supports the view that watching animation makes children more violent. Lastly, the responses of the informants to the interview questions provide first hand evidence that commercials would have less impact and that our lives would have a little less laughter and magic without animation.

Question 5:   Do you think that just because something makes up a part of our popular culture, it makes it worthy of study?

The majority of participants believe this statement to be true. However, the respondents were split in their opinion on whether or not animation makes up a part of that culture. Teachers in general may not be teaching animation because there is no conviction among them that animation makes up a part of that culture. It is difficult to see how one could hold such a position, given the daily visible evidence of animation's presence.

## E.   CATEGORY IV:   CAREERS

Question 1:   What careers do you think that an animation background would help prepare a student for?

This question points up the fact that, of the three groups surveyed, teachers have the widest perspective on art skills, and the possibilities for related careers for those skills. What is of particular interest is the fact that two of the animators listed computer animation as a career for which an animation background would be helpful. Why is this so? Do

animators draw a conceptual line between traditional and computer generated animation?  Is it because none of the animators in this study are involved with computer animation?

In summary, teachers have the widest perspective on art careers; animators have the narrowest.  Animators responding to this question incidentally revealed a difference in opinion on whether or not computer animation is considered to be a type of animation.

Question 2:  Do you think that a student's visual literacy
            would be extended due to an animation
            background?

Preconceived opinions surfaced when informants responded to this question.  The first of these is that even though the vast majority of informants responded yes to this question, some added a "but" to the yes.  For example, Wayne and Bob both said yes, but they both also feel that other topics are more important for teaching visual literacy.  During the interview it was never suggested to the informants that animation might be the one or the major vehicle to teach this. Wally discussed his view that animation is a rather unsophisticated form of art.  He listed the steps required in painting and then went to contrast this to the steps involved in producing animation.  But as he did so, he became aware that the steps were the same.  Even after arriving at this realization, Wally said "it's not a complex area of art...

it's...fairly straightforward."    It appears that those informants who feel negatively about animation have trouble seeing its value in other areas such as visual literacy. These same informants were not able to name a substantial number of places where animation is used today, and gave similar indications of lack of interest and lack of information about animation as an area of study.


Question 3:   Do you think that studying animation would help a student become a better creative problem solver?

Some of the responses generated from this question revealed inconsistencies among the informants.  The animators were the most unsure of all three groups in responding to this question.   They described the processes, steps and the technicalities involved in making an animated film, yet generally weren't sure if animation was helpful for creative problem solving.  It may be that the majority of animators are too close to what they do to have an overall perspective of their field; or it may be that the transfer of ability from one field to another is irrelevant to what they do.


Bob said, "Why spend three months to learn something you can learn in twenty minutes?"  He went on to say that "animation is on the whole frustrating...it wasn't...for me, but for... the kids that did it...actually, they did a pretty nice job of it."  If something is frustrating for the teacher to do,

it may well carry over into student behaviour. Though he gives them credit for doing well, their success comes about in spite of the project, not because of it. Bob said that for "the time that is spent just to show a little bit of movement and change...there's lots of other ways to do it." This reflects Bob's own definition of animation. He defined animation as "the frame by frame depiction of motion, in film or video." What about the dreams and fantasies, the stories and the humor, the wonder and awe? It appears that one's attitude to a topic can color how one defines it.

Question 5: Do you think that an animation background would better prepare a general art student (non art major) for his/her future career?

The interpretation of the responses to this question reinforces the opinion that teachers are better at seeing transferable skills than either of the other groups. The majority of teachers feel that an animation background would be beneficial to other careers, the majority of animators feel that it wouldn't, and the students are split in their opinions.

## F.  CATEGORY V:  BACKGROUNDS

### 1.  Teachers

Regardless of who has training in animation or who has taught animation and how well students have responded to it, teachers are not currently teaching animation. They argue that the

appropriate technology must be available to them before any are willing to teach it. However, for this to happen, substantial amounts of money would have to be provided to purchase equipment. Also, teachers were split in their perceptions of animation as a career choice. This seems appropriate though, since so few teachers recognize the extent to which animation is used today.

2. Students

The study produced some evidence that student attitudes about animation may reflect the attitudes of their teachers. Susan and Jim, both Bob's students, said that they wouldn't like to make an animated film because of the boring repetition: the same reason that Bob gave. In general, students see animation as currently making a comeback, as do the animators. The author believes that this may be a reflection of the increasing presence of animation as a part of the students' everyday existence. This year's successes promote a climate for next year's innovations, and the market expands as a result.

3. Animators

It is not surprising that the animators did not receive an appreciation of their art form from their secondary education. Over the past thirty-four years animation has grown locally from a peripheral to a substantial art form. Although there

is no one path to becoming an animator, most animators agree
that a formal education is the best route.

For a student to become an animator, the evidence of this
study suggests that he/she must be extremely dedicated,
persistent, thorough, take initiative and be a perfectionist.
He/she must also have drawing, story-telling and timing
skills.

**SUMMARY**

Teachers can define animation in technical terms, yet they
don't acknowledge the spirit of the art form. Regardless of
their inaccuracies, students do acknowledge this spirit, yet
they also expressed prejudices. Both teachers and students
are unfamiliar with the different styles of animation.
Animators disagree on whether or not special effects is an
animation style or not. Because teachers generally don't see
animation in a wider perspective, they view it narrowly as an
art form. Even though special effects are used extensively
today, informants generally did not address this issue. The
informants who don't like animated films generally focus on
Saturday morning "cartoons" as a kind of standard to compare
by. There appears to be a relationship between teacher and
student attitudes. How old you currently are makes a
difference in how animated films have affected you. Generally,
informants who feel negatively about animation have

difficulty seeing its value in education. No matter how experienced a teacher is or how well students respond to animation, teachers will not teach it until the proper equipment is available to them. Due to the amount of animation that students see in their popular culture, they perceive animation as making an impression in their lives. The animators feel that animation is a difficult field to get started in, yet makes a good career choice these days.

**CHAPTER VI:  SUMMARY AND CONCLUSIONS, AND IMPLICATIONS**


This study was conducted in order to determine whether the relative neglect of animation in secondary art programs has come about because the techniques and concepts associated with it are seen as difficult and/or unnecessary to implement by teachers; or whether students are unfamiliar and uninterested in animation as a field of study; or whether animation in the opinion of professional animators is not a suitable subject for school study.  The informants in this study included five secondary art teachers, nine secondary art students and three professional animators.  During the interviews, informants responded verbally to questions on the role and nature of animation in art education.  The results of the study will be summarized in the following text in the format of the question categories:  defining animation, potent images, popular culture, careers and backgrounds.  The results of this study illuminate trends, differences in opinion and attitudes to the role of animation in art education.


## Defining Animation

Definitions surrounding the realm of animation are not clear. Although teachers can define animation in technical terms, they do not acknowledge the spirit of the art form as animators do.  Students did acknowledge this spirit, yet

they also expressed inaccuracies and prejudices. The majority of informants were not able to name a substantial number of animation styles. This finding seems logical with regard to teachers and students, since animation is not taught. However, it does seem peculiar that all of the animators were not able to name the majority of animation styles. Claymation was the style most commonly referred to by the students, reflecting the influence of the advertisements in their popular culture.

During the questions on definitions relates to special effects, it became apparent that the animators disagreed on whether or not special effects is an animation style. Each animator was able to provide a substantial but not complete list of where animation is used today. Teachers and students however, are particularly weak at this same task.

It appears that because some teachers do not perceive animation in a wider perspective, they also view it narrowly as an art form. Interestingly, students do acknowledge this wider perspective because they are familiar with animation as a part of their popular culture. Yet they occasionally demonstrated prejudices against animation.

All of the teachers and animators, with the exception of one, believe that animation is mostly designed for adults, yet

teachers aren't precise at stating how this is so. Student responses were very diverse in suggesting who animation is mostly meant for. However, their statements reinforced the assumption that animation is a part of their everyday lives.

## Potent Images

The informants liked animation for different reasons. Many of them liked animation because they like to dream, be entertained, laugh and experience magic. Those informants who were unclear in defining animation, naming the styles or current uses did not consider animation to have personal meanings. It appears that if individuals are unaware of animation's role in society, their awareness of it in relation to themselves is weak. Persons who don't like watching animated films may be tempted to use children's cartoons as a kind of standard for comparison. Also, there can be a tendency for informants who are negative about animated films to have difficulty admitting that they'd like to see one, or that they have seen one. Lastly, there appears to be a relationship between teacher attitudes and those held by their students.

## Popular Culture

There appears to be a relationship between the age of informants and how animation has affected them. The majority of teachers and older animators feel that they have been

influenced through experience of animation in the realm of attitudes, feelings and gestures, while students and the younger animators have been influenced materialistically through toys, clothing, etc. However, students generally acknowledge these influences in the past tense.

Even though the majority of informants felt that animation is used extensively in media, the topic of special effects was rarely mentioned. This is perhaps a reflection of differing definitions, mentioned earlier, but it may affect the degree to which persons are conscious of what they see when they are watching animation.

All of the informant groups were divergent in their views as to whether or not animation is a major influence in students' popular culture. Since teachers aren't sure if animation contributes to that popular culture, it is not surprising that they are not teaching it.

Careers

Informants' responses revealed that sales and promotion, film and commercial art are the main career areas where an animation background would be helpful. Teachers have the widest perspective on careers and transferable skills relating to animation. The majority of informants believe that an animation background would extend a student's visual literacy,

yet they were split in their opinion of whether or not it would help in creative problem solving. The issue of whether or not computer animation is a type of animation was accidentally brought to light by the animators. Generally, informants who felt negatively about animation do not perceive that it has value in education, which is hardly a surprise.

## Backgrounds

No matter how experienced or knowledgeable a teacher is or how well students respond, teachers are not willing to teach animation until the proper equipment is made available to them. Even so, the majority of teachers in this study have taught animation, though none have taught it recently. Teachers feel that the best part about teaching it is the way that the students respond to it, while the worst part is the technical hurdles.

Although only two of the students had ever made an animated film, the majority would like to. Those students who do not want to, cited the technical and repetitive nature of the medium as reasons. What students knew about the animated films of the '30's and '40's, and the amount of animation that students see around them today leads them to say that animation is making a comeback.

Secondary art classes were not the motivational arenas that influenced the animators to become what they are. Even though the animators feel that animation is a difficult career to get started in, currently it is felt that it makes a good career choice.

## Implications for Art Education

Teachers:

The implications of this study on art education are broad and varied, yet illuminate specific aspects that need to be addressed. The majority of the implications directly apply to teachers. The first implication relates to the fact that although teachers may feel that animation is important and worthy of study, they still are unlikely to teach it because of technical problems and high costs. If teacher attitudes are to change, they need convincing that the field of animation can be addressed within the art room, in ways that are alternative to a technical approach. This convincing might take the form of providing teachers with an education on the art of animation in a broad sense, so that they can recognize animation's role in society and dispel myths and misconceptions surrounding it, through discussion and critical studies with their classes. This education might include an historical overview, so that teachers can obtain a wider perspective on the field, and be in a position to interpret that knowledge for their students.

This brings this discussion to the second implication. If one can accept that a general aim of art education is to have students become visually literate, animation should be an area of study because of the role it plays in students' popular culture. Whether it deserves a separate identity, as Media Studies, or whether it is incorporated in existing programs, is something to be resolved.

The third implication relates to the current secondary art curriculum guide. It appears that for animation to be taught in secondary art rooms, it would have to achieve a stronger position/emphasis within the curriculum guide. There would have to be a restructuring of the current curriculum guide to accommodate this area. Whether teachers in general would support such a move would require a different study from this present one. The evidence of this study suggests that teachers are unlikely to be uniformly in favour of such a restructuring of the present program of studies.

The fourth implication that relates to the teachers is the fact that sufficient funds need to be provided to allow for the purchasing of state-of-the-art equipment. However, before this will happen, teachers need to perceive there is a real need. It may be that, within a school district, one school should be designated as specializing in Media Studies, and equipment should be centralized there. The politics of the

school district require study, before these kinds of decisions are taken.

The last implication that relates to teachers is that workshops on animation would be necessary to provide not only technological education but also justifications as to why animation should be included in secondary art programs. Teachers will have to be convinced of the benefits of adding animation to their programs before they try to convince administrators and parents of these benefits.

## Students:

The next set of implications relates to the students. Animation is an art form that appeals to many students. As such, it becomes an excellent educational resource to be exploited. Since animation is a part of students' popular culture, it provides easy access to their interests and attitudes. Students need the very same education on animation that the teachers do in order to better understand the medium and to dispel myths, misconceptions and prejudices surrounding it.

## The Field:

The last set of implications relates to the field of animation itself. It appears that animation in schools may be at a point where, as a result of technological and societal change,

the field requires redefinition. In addressing this topic in the classroom, attention needs to be paid to this possibility. Flexibility in attitudes, along with alertness to develop new avenues for study, ought to be common practice among those interested in media studies. The evidence collected in this study suggests that there exists a schism between animation practices and education practices. Bringing animation into educational focus may be a formidable task. However, educating students to becoming conscious participants in their culture is not only an important goal of secondary education, it is a necessary one.

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APPENDIX A

Consent Form

APPENDIX A

CONSENT FORM

TITLE OF PROJECT:  Perceptions held by art teachers, art students and professional animators on the role and character of animation in art education.

INVESTIGATOR:  Ann Pentland, a graduate student in Visual and Performing Arts in Education under the supervision of R. MacGregor.

PURPOSE OF PROJECT & PROCEDURES:  The purpose of this study is to discover the similarities in perceptions held by secondary art teachers and students and professional animators on the role and character of animation in art education.  All subjects will respond verbally to the questions posed by the researcher.  These responses will be documented by field notes and a tape recorder that will later be transcribed for analysis.  Students and teachers will be interviewed in the art room either after school or during the last block.  Animators will be interviewed at their places of work.

CONFIDENTIALITY:  In the thesis, subjects will not be referred to by name or institution.  Tapes will be erased when the project is completed.

TIME REQUIRED:  Teachers: 3/4-1 1/2 hours
Students: 1/2-3/4 hours
Animators: 3/4-1 1/2 hours

SUBJECTS ARE ENCOURAGED TO ASK ANY QUESTIONS REGARDING THE INTERVIEW OR PROCEDURES TO ENSURE THAT THEY FULLY UNDERSTAND.

SUBJECTS HAVE THE RIGHT TO REFUSE TO PARTICIPATE OR WITHDRAW AT ANY TIME WITHOUT INFLUENCING CLASS STANDING.


I, _____ , consent to

participate in the above described research project, and have

receipt of this form.

SIGNED:  _____

APPENDIX B

<u>Questions Posed by Researcher</u>

APPENDIX B


Questions Posed by Researcher


CATEGORY I:    DEFINING ANIMATION

1.    How would you define animation?
2.    Can you name or describe different styles of animation?
3.    Can you give me specific examples of where animation is
      used today?
4.    Do you consider animation to be an important art medium
      such as drawing, painting, ceramics, etc.?
5.    Do you think animation is really mostly meant for
      children?


CATEGORY II:    POTENT IMAGES

1.    Name the most memorable animated films you have seen?
2.    Why do you think these memories are potent?
3.    Do these memories have personal meanings to you?
4.    Do you like watching animated films?
5.    Do you ever go to see an animation film festival or an
      animated film?


CATEGORY III:    POPULAR CULTURE

1.    How have cartoon characters influenced your life since
      your children?
2.    Do you think animation is used extensively today in all
      forms of media?
3.    Do you think animation is a major influence in students'
      popular culture?
4.    Imagine our culture without the invention of animation.
      How would our lives be different?
5.    Do you think that just because something makes up a part
      of our popular culture, it makes it worthy of study?


CATEGORY IV:    CAREERS

1.    What careers do you think that an animation background
      would help prepare a student for?
2.    Do you think that a students' visual literacy would be
      extended due to an animation background?
3.    Do you think that studying animation would help a student
      become a better creative problem solver?
4.    What educational background do you think a student would
      need, who wanted to become an animator?
5.    Do you think that an animation background would better
      prepare a general art student (non-art major) for his/her
      future career?

CATEGORY V: BACKGROUNDS

A. Teachers
1.   Number of years taught?
2.   Training background/specialty areas
3.   Subjects taught?
4.   Have you ever taught animation?  Why or why not?
5.   What is the best part about teaching animation?
6.   What is the worst part about teaching animation?
7.   What would it take to convince you to teach animation on a regular basis?
8.   How did your students respond to an animation unit?
9.   Do you think there are many animation jobs available?

B. Students
1.   Grade and age?
2.   Art background - are you an art major?
3.   Do you want a career related to the visual arts?
4.   Will art probably always be important to you?
5.   Have you ever made an animated film?
6.   If so, tell me about it: how many times, how long ago, what did you do, did you enjoy it?
7.   If you haven't made an animated film ever, would you like to?  Why/why not?
8.   Do you think there are many jobs available as animators?
9.   What would you like to be when you finish school?

C. Animators
1.   How did you first get interested in animation?
2.   Did you ever make any films between grades 1 - 12?
3.   When did you make your first film?   Described the experience: age, who's camera, etc.
4.   What attracted you to the field?
5.   When did you decide to become an animator?
6.   Where did you get trained?
7.   How was it for getting started and finding work?
8.   How has your career gone?
9.   What skills and abilities do students need to make it as animators these days?
10.   Where are the best places to get trained?
11.   Do you think animation makes a good career choice these days?