



Animation , with its versatility, continues to
entertain as well as have a beneficial
effect on our society.

The National College of Art and Design

Athesis submitted to
the faculty of
History of Art and Design
and Complementary Studies.

Faculty of Design
Department of Visual Communications

**Sandra Sex
March 1990**



Animation , with its versatility, continues to
entertain as well as have a beneficial
effect on our society.

The National College of Art and Design

Athesis submitted to
the faculty of
History of Art and Design
and Complementary Studies.

Faculty of Design
Department of Visual Communications

Sandra Sex
March 1990



C O N T E N T S



CHAPTER 1:

INTRODUCTION



CHAPTER 2:

HISTORICAL INFORMATION



CHAPTER 3:

ROGER RABBIT



CHAPTER 4:

RALPH BAKSHI

AIDAN HICKEY



CHAPTER 5:

WAR PROPAGANDA



CHAPTER 6:

EDUCATION



CHAPTER 7:

SOCIAL ISSUES



CHAPTER 8:

COMMERCIALS



CHAPTER 9:

CONCLUSION

ACKNOWLEDGEMENTS

I would like to thank Dr. Frances Ruane for her valued advice and help and also to Bill Bolger and the staff of NCAD library.

I would like to thank Aidan Hickey for his valuable help and encouragement and for giving his time for an interview, and also to Rev. Raymond Maher of the Irish Missionary Union for helping me gain access to the videos for research in chapter seven.

I would like to mention Vincent and Susan who gave their free time to help and encourage me and for Debbie for having the patience to type my thesis.

Lastly, I would like to thank my family and Gary for supporting me when I felt like giving up.

CHAPTER 1

The Art of Animation is changing and multiplying in both form and content due not only to technological advancement but also to social changes. It is not confined any more to entertainment in children's television and film, but is now used in education and industry as the technique lends itself to simplifying complex ideas and concepts. It is used as a means of educating people socially and environmentally through the use of short films on video and also as a technique for advertising products on television.

Apart from using animation in the new way, it is still used in entertainment where it has now launched out into a new area of adult entertainment.

In this Thesis, I will discuss the various contemporary uses of animation and endeavour to show that animation will always be needed no matter how much society changes in relation to education, advertising and entertainment.

In the first chapter, I will outline how animation began during the 1920's and go on to discuss how the Masters have influenced animation today by using the film Who Framed Roger Rabbit produced by Disney and Spielberg, as an example.

I will be discussing two animators of particular importance in Chapter Three. The first one, an American, Ralph Bakshi, who produced the controversial Fritz the Cat and Coonskin. The second, Ireland's Aidan Hickey who I have chosen because he is the only successful animator working on his own in Ireland today. Also, included is an interview with Aidan Hickey who reflects on his recent work and provides valuable insights into the world of animation.

Both these animators produce alternative animation for an older audience, and in Chapter Five, I will mention a variety of these films already produced, and show how story ideas in general have changed over the past two decades.

In the three chapters following Chapter Five, I will show how and where animation is used outside of simply the entertainment medium to great effect. Cartoons could make entertainment out of the presentation of otherwise uninteresting or disturbing facts. In their own inimitable style, sobering news or mind boggling figures could easily be made more attractive and memorable through the precise, clean and often humorous qualities of cartoons.

Disneys were the first to realise this advantage over "normal film", and produced numerous "war shorts" during the Forties.

I will elaborate on this idea too and discuss how animation has entered into the fields of social and environmental issues.

In Chapter 8, in particular, I will discuss four social issues addressed by the cartoon industry.

My Final Chapter will show how animation is used to great effect in advertising and in doing this, I will give examples of some of the ideas used in commercials today.

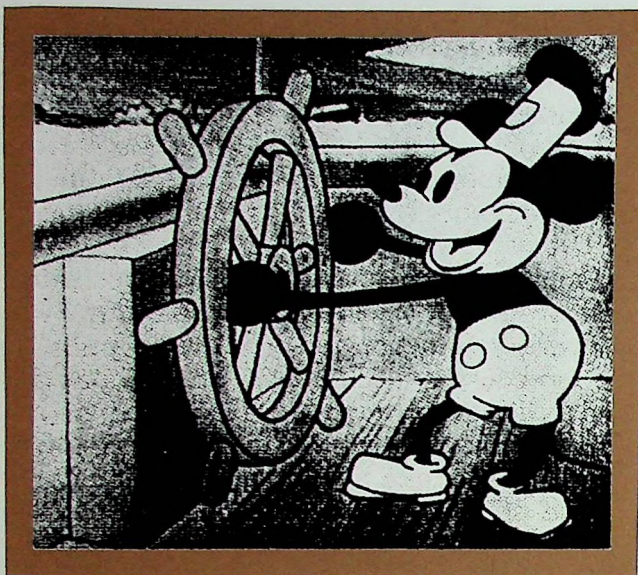
CHAPTER 2:

Before I discuss the many uses of animation today, it is important that I mention the great movie studios which were to start the whole process. At the beginning, there was Disney, Hanna and Barbera, Tex Avery and Looney Tunes and now recently in Ireland we have Sullivan Bluth and Murakami Wolf Studios. However, I will be discussing the animation from the 20's to the 50's in this Chapter because it was due these old studios that animation has achieved such a high standard.

With the premiere of Steamboat Willie in 1928, Disney Studios began a decade of artistic and technical innovations that brought animation elements of music and colour. With each production, the Disney style gradually changed from its early form of zany exaggeration to one closely related to the actual movement of live models. Using this formula, Disney's greatest artistic success was perhaps "Fantasia".

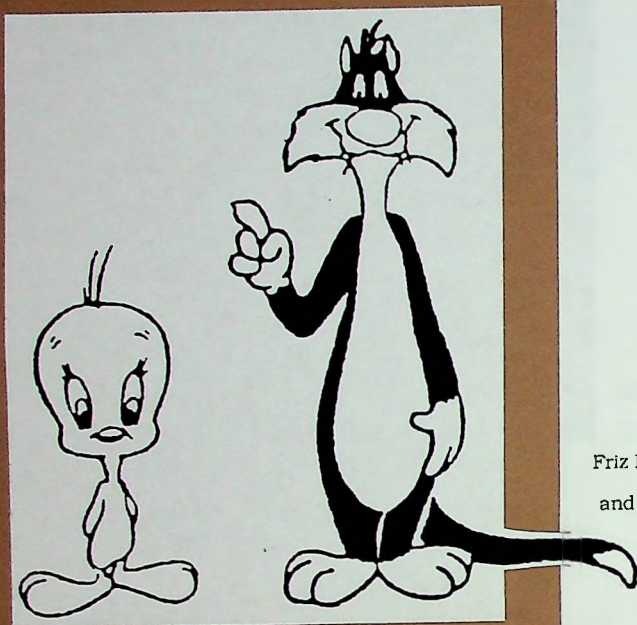
Hanna Barbera is a company who developed a unique way of supplying the vast quantity of films needed to meet the requirements of a television serial. Instead of doing a full animation in the Disney manner they confined the animation to a limb, a head or even only an eye.

At the same time, it was the comic strip that guaranteed and reinforced the survival of the animated cartoon. It came to the rescue in many ways. In the first place, the very nature of the comic strip lent itself to the technique of animation and in addition, many of the comic characters had become so well known that the moment they appeared before the audience they were greeted with immediate shouts of recognition. (Horn b. 7)



Steamboat Willie

The first Mickey Mouse short cartoon nominated for an Academy Award.



Friz Frelengs characters **Tweety**
and **Sylvester the Cat**.



The mischievous mexican mouse
Speedy Gonzales.

I will now discuss a few of the great names and the characters they created.

FRELENG:

Friz Freleng's career began in 1924 working for a monthly employees magazine doing some cartoons. He then moved to United Film Ad Service where he worked with Hugh Harman and Rudolph Ising to produce a cartoon entitled Bosko the Talk-Ink Kid. It was the launching pad for their careers. Friz also created the new character Porky the Pig in his first debut film called I haven't got a Hat. Another character who was to be just as popular was a bird called "Tweety" who co-starred with Sylvester the Cat. It was the old story about the cat versus the bird and as usual the bird wins. The basic structure is like the Tom and Jerry series. It was also similar to Chuck Jones's later Roadrunner/Coyote series.

In the mid-1950s the entire complexion of cartoon animation changed. With the advent of television, studios began to suffer at the Box Office. One way for cartoon units to save money was to adopt a new technique in cartoon animation that United Productions of America first implemented in 1948. Instead of using 24 cels per second to animate one movement, the number was cut in half and backgrounds were not so detailed.

Another character created by Freleng was the fast running, mischievous Mexican mouse "Speedy Gonzales". He had the speed of Roadrunner and the quick wit of Tweety Bird. Speedy had all the right elements for comedy; his innocent, impish grin and naive remarks in times of trouble. The "Pink Panther" was created in 1965. Though the character did not talk he provided laughs by re-enacting sight gags that Charlie Chaplin and Buster Keaton first

made famous in the 1920's. It was a silent film accompanied by a lively ragtime soundtrack.

CHUCK JONES:

Chuck Jones also created his slapstick comedy in 1933 from watching the silent movie stars. He learnt a great deal about timing from Chaplin.

Daffy Duck was already two years old when Jones directed him. Jones took time and redefined him and made his character grow. In earlier films, Daffy was zany and unrestrained but in the later ones he matches the wit of his co-stars and created a lot more laughs. In the late 1930's his lisp was developed and remained part of his character.

Jones also created "Pepe le Pew" character in 1951. It was first introduced in The Odor-able Kitty. In every film since then, Pepe was an aggressive, amorous skunk who falls madly in love with a cat who he mistakes for a female skunk.

Violence was the primary ingredient for humour illustrated in slapstick comedy. Such violence was increased in numbers once directors moulded and refined characters like Bugs Bunny and Daffy Duck.

HANNA AND BARBERA:

In the creation of Tom and Jerry, Hanna and Barbera followed this trend of violent exchange between the main characters. At the beginning they were just a typical house cat and mischievous mouse trying to outwit each other. However, there was a gradual change in their characters in the late 1940's. Tom had taken on a mean, raspy looking appearance complemented by lurching eyebrows. Just by looking at him, moviegoers knew he was a



Daffy Duck redefined by Chuck Jones.



Pépe le Pew.

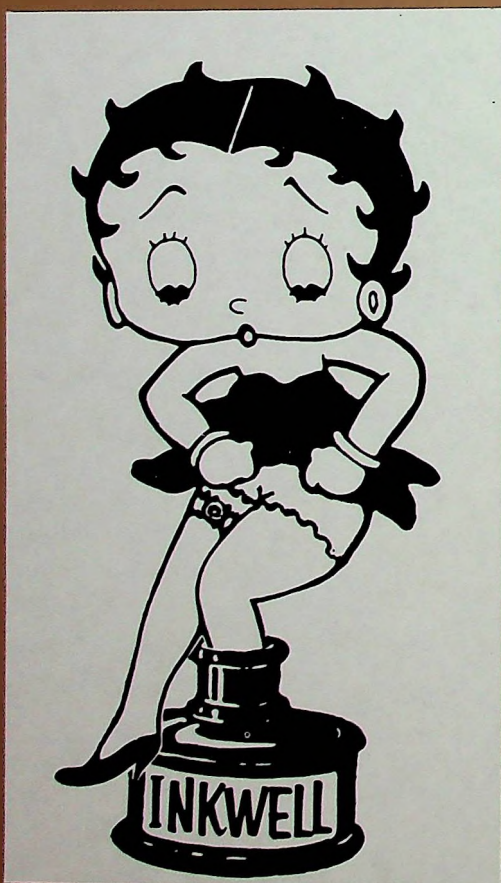
Pepe le Pew who was created in 1951.



Tom and Jerry, the domestic duo created by Hanna and Barbera.



Yogi Bear created by Hanna and Barbera.



Betty Boop.

troublemaker. Jerry, on the other hand, was sprightly, lovable and good-natured. Although he instigated most of the trouble, Jerry's face never made people suspect him of being involved in any evil doings.

Hanna and Barbera opened a new studio later and produced Saturday morning cartoons like Yogi Bear, The Flintstones and Huckleberry Hound and Scooby Doo.

"We want to put out the kind of entertainment that both adults and children can watch. It is something that is so desperately needed in today's circle of entertainment".

.... (Great Cartoon Directors - Jef Lenburg)

TEX AVERY:

Tex Avery's humour was shaped around adult concerns such as sex, status and survival.

A typical character in an Avery cartoon does double-takes, his eyeballs pop out, his jaw springs to the floor and his tongue rattles as he gives a frightening high pitched scream. Prime examples of his sexually themed cartoons were his updated versions of nursery tales, Red Hot Riding Hood (1943), Swing Shift Cinderella (1945), and Uncle Tom's Cabana (1947). All of them feature a lustful wolf and a buxom female. Tex Avery also created Daffy Duck, Bugs Bunny and Elmer.

BETTY BOOP:

Betty Boop was one of the screen's oddest looking characters. She had long dog ears, large jowls, a button nose and gave every indication that she was a dog. Grim Natwich created Betty in the mould of singer, Helen Kane. He took the basic features of Kane and blended them with

his conception of a French Poodle. She was hard to animate at first because she did not have a visible neck, her thighs were too wide and her fingers were fat and frog like. She soon went through periodic changes and became a star herself, modelled on Mae West. Dave Fleischer's character Betty Boop was portrayed as a flirt and tease who managed to keep her sexual desires under control. Her image as a sexy playmate was toned down in the mid-1930's when stricter censorship laws were enforced against cartoons and live films which contained sexual implications. Her garter and short skirt disappeared and in place was a more fully clothed Betty.



Betty Boop went through periodic changes and became a star modelled on Mae West

CHAPTER 3

(ROGER RABBIT)

CHAPTER 3:

The 1980's brought animation to the big screen once again but this time using bigger and better effects and improved techniques. Sullivan Bluth had success with An American Tail in co-production with Stephen Spielberg and they have just recently released their latest film called All Dogs go to Heaven

Murakami Wolf Studios, also situated in Ireland, released When the Wind Blows at the beginning of the decade.

In 1988, Disney joined with Stephen Spielberg to produce the very successful film Who Framed Roger Rabbit. Disney provided the expertise and experience while Spielberg provided the new ideas and effects.

I will be discussing this film in detail because I feel it uses the ideas and characters of contemporary animation and redefines them showing how live-action and animation can be used together successfully.

ROGER RABBIT:

It was Roger Rabbit who marked the re-introduction of animation back into the cinema and got the attention of a more mature audience.

It was released by Disney and Stephen Spielberg in 1988 and was to become one of the most talked about films of the year. It combined animation and live action to an extremely high standard. This kind of animation is not a new trick. We see it in commercials such as Tony the Tiger advertising cereals and Ronald McDonald with his fast food chain.

In the last issue of Animation Magazine, in an article called "Film Making is Film Making is Film Making", Steven



Two scenes from An American Tail
by Sullivan Bluth.



A scene from All Dogs Go To Heaven.

Sullivan Bluths latest film called
All Dogs Go To Heaven.



Roger Rabbit



Roger Rabbit

Paul Lewa talked about how Disney and Don Bluth were ghettoizing themselves in the children's market, which would limit the profits of their animated features, but Disney and Bluth dreamt of a film that would gross over \$100 million and would also feature human beings that featured a full range of adult emotions thus allowing our animators the opportunity to work on something they might actually be interested in.

Roger Rabbit is a breakthrough for its technical accomplishment and its sustained use in a feature film. Max Fleischer's Koko the Clown and Walter Lantz's Dinky Doodle series both made use of this process during the early 1920's.

In You Ought to be in Pictures by Warner Brothers in 1935 "Porky Pig" tears up a contract with a live action Sean Schlesinger and then rides his toon car to the feature film, only to be physically thrown out by a live action guard.

In 1964 Disney used the technique in Mary Poppins. Live actions were placed in a cartoon world combining backgrounds that were partly real, partly drawn. No rear-projection was used, however, so all the humans were photographed before any animation was begun.

Following this, they produced Bedknobs and Broomsticks (1971) and Pete's Dragon (1977). Most combinations of live action and animation are in shorts or brief segments of feature film but Roger Rabbit holds the record for amount in combination of screen time which is 56 minutes of its 97 minutes length.

Roger Rabbit never claimed to use any new ideas. In fact, they re-styled some of the old cartoon characters and, in one scene, actually had a selection of guest stars such as Bugs Bunny and Donald Duck.

The film starts with a dazzling fast-paced animation sequence in the classic cartoon tradition. Roger Rabbit is put through the mill while he attempts to keep a devious, mischievous baby away from the cookie jar. He slips and slides, gets bashed and electrocuted but survives unscathed. The camera pulls back and brings together for the first time the films human and cartoon characters.

Who framed Roger Rabbit is full of cameo appearances by cartoon notables of the 1930's and 1940's. The most obvious is Jessica Rabbit who is a twin sister of the star of Tex Avery's Red Hot Riding Hood. Jessica was introduced as a nightclub singer just like Avery's character always was.

Her appearance reflected that of the character of Guilda played by Rita Hayworth in a film of the same name in 1946. Jessica is tall with a very voluptuous figure. Her hair is blonde and it falls neatly over one eye. She, like Guilda, projects an air of sophistication. Jessica has the same relaxed deep voice as the singer and her movements are slow and exaggerated.

Benny the Cab represents all the toys, machines and other inanimate objects which cartoon makers constantly brought to life. Two best known examples are Casey Junior, the Circus train in Dumbo and Pedro the little mail plane in Saludos Amigos.



Tex Avery's Red Hot Riding Hood reflected that of the character of Gilda played by Rita Hayworth in the film Gilda in 1946.



The character Jessica Rabbit in Who Framed Roger Rabbit.

Baby Herman is an example of the almost forgotten adult baby role which had a vogue in the two reel live action comedies of the 1930's. "Baby" was always played by a midget dressed as an infant and the laughs came when he started using adult language and smoking his cigar.

As we see, Roger Rabbit has not used a unique form of animation but has used an animation and live action technique which was developed back in the 1930's and characters have been restyled from those of the 1940's and 1950's. Roger Rabbit is successful because it brought animation back into adult entertainment using a new adult type of humour and by improving the standard of an already successful technique.

CHAPTER 4

(RALPH BAKSHI AND AIDAN HICKEY)

CHAPTER 4:

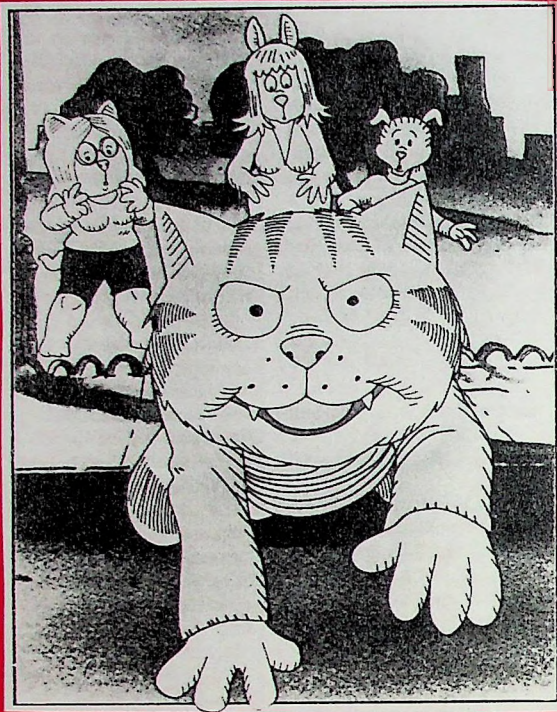
In this chapter, I will be discussing the work of two animators who are producing defiant, satirical and sometimes outrageous animation. The first is Ralph Bakshi who is an American animator who I chose because he is well known for his controversial issues and the second is Aidan Hickey who is Irish and the only successful animator in Ireland. I will also include an interview with Aidan Hickey about his views on animation, used in other ways apart from entertainment and also about his recent work.

At the end of the Chapter, I will discuss briefly new ideas used for entertainment.

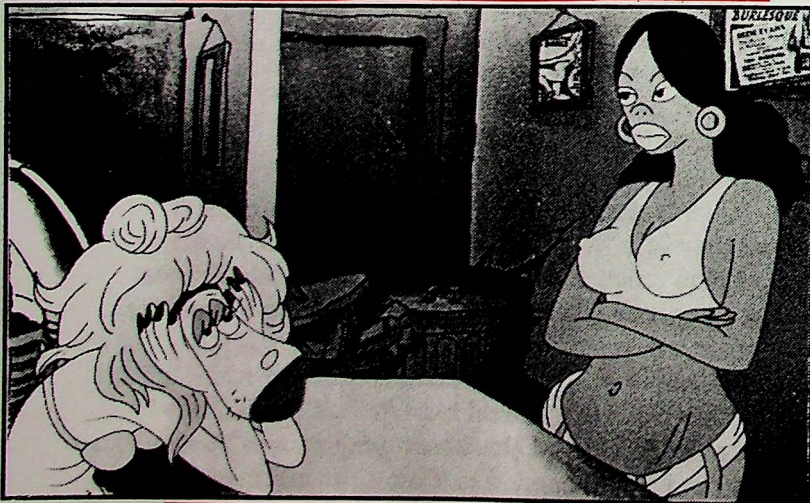
RALPH BAKSHI:

Ralph Bakshi is a controversial American animator who has brought an urban and frequently profane tinge to modern animation with such films as the controversial Fritz the Cat, Mick Jagger's Harlem Shuffle and his current remake of Mighty Mouse. In 1975 a film called "Coonskin" was released on video. It is a combination of animation and live action and features Benny White, Scatman Crothers and a pre-Miami Vice Philip Michael Thomas. "Coonskin" is about people that control the ghettos and considers why black ghettos were profitable. Bakshi and Steve Krantz, who is Head of the Animation Department of Paramount Pictures, joined with money from Warner Brothers and an independent company called Cinemation and produced "Fritz the Cat". It became the first X-rated cartoon. Warner Brothers dropped out of the deal when they saw it but Jerry Gross, the head of an animation company called Cinemation took it on as he was no stranger to x-rated films.

Bakshi produced another called "Fire and Ice" which, again, did not win over the market place when released in 1983. He has continued to produce this kind of film



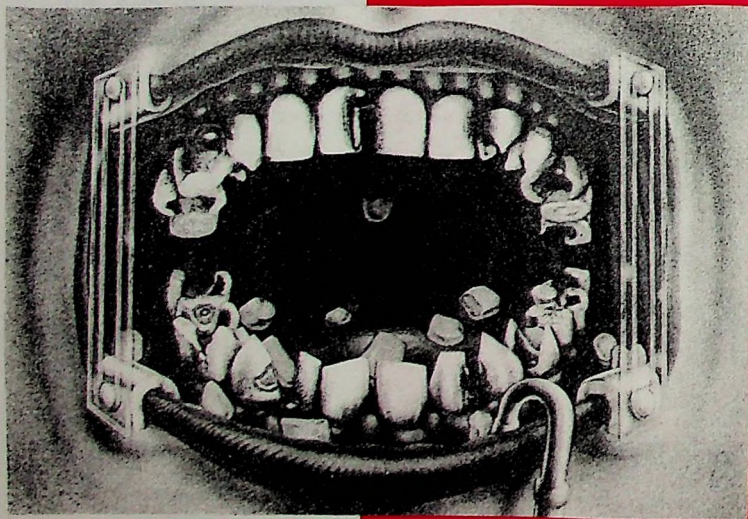
Ralph Baksh's controversial
Friz the Cat.



Scene from Coonskin.



Mighty Mouse prepares for modern crime adventures.



An Inside Job is a story about a trip to the dentist with an explosive conclusion.

when the merchandised based fare such as "My Little Pony" and "The Care Bears", "Transformers", and "He-Man" are doing so well for other major animation companies.

Bakshi is currently working on the new series of Mighty Mouse for CBS television. Because of the change in society and children's viewing experiences, Mighty Mouse is not a bland, simple mouse who has predictable adventures. He has now become almost seedy living in an urban setting with modern crime adventures.

AIDAN HICKEY:

Another animator is Aidan Hickey who animates Children's Short Films for R.T.E. but also produces his own individual work which he enters into Festivals.

Aidan Hickey was born in Dublin in 1942. He studied painting at the National College of Art and Design in Dublin. He then studied English and History at University College Dublin, then film and television at the Hornsey College of Art in London.

He is a teacher and illustrator and since 1978 he has been making animated series for children at Radio Telefis Eireann. He also wrote and published five books for children including A Plain Grey Day (1974), A Dogs Tale (1983), An Inside Job (Prize of Youth and Sports at Annecy 1987). He works in his own studio producing his own very individual work which relates to everyday happenings such as going to the dentist in a film called An Inside Job but with a psychotic twist in the end.

Are there many studios like yours in Ireland?

"There is Tom Booth who works and calls himself 'Dingbat Enterprises' but I am not sure if he runs a studio any more. The only studios actually doing animation are the three American ones, Emerald City, Sullivan Bluth and Murakams and they all work in different ways.

Emerald City work on a modest scale of 30-40 people and just do a series for T.V. Murakami do stuff for T.V. but is usually more elaborate and more animated and Sullivan Bluth follow the Walt Disney style."

Did you ever do educational animation?

"Yes, I did a series of educational films and it is true that it is easier to do it in diagrammatical form and even though they can photograph somebody's heart now, it looks awful. If you do it in a neat, clean picture, you can convey information without nauseating people at the same time. All these areas lend themselves to animation."

In your opinion, does animation work in commercials?

"There is an awful lot of animation other than children's animation. The most obvious perhaps being to the ordinary viewer of television is the commercial.

Television and animation is enormous. It is amazing how much it is resisted as I had expected it would start to ease off by now. It would go through a phase of popularity and it would just wear out but I think there is a way in which you can concentrate on the ideas of products in animation which in some kinds of things is simply better than live action.

MTV have a competition which they do every year in Europe and America where they get students to submit their 30 seconds burst of brilliance to run into the MTV logo and it does certainly stimulate loads of people to do some really good work."

Aidan Hickey is currently working on a project with designers from different countries. It is called The Seven Deadly Sins and will be an adult animation.

When asked about it, Hickey commented:-

Seven Deadly Sins is coming on in a very interesting way. We had this meeting in Holland and they actually have nine scripts so that every animator has a chance. We had a really interesting three days with discussions about this and for two days it really got difficult so I really thought in the middle of the last day that it was going to collapse. But suddenly in the last session, we had a brain storm and very easily devised what most of us now think is a very good way to do it. The problem was that we already had done our nine scripts and there was a danger that they just remain as 7 pieces and as one said if you get people coming in to something called "The Seven Deadly Sins", they know they are going to see 1-7 stories. It becomes like a clock watching experience. The element of surprise and change is lost.

The framework will be a movie studio and in the studio there are various stages which the films are being made about the sins and there are extra characters, the crew, in particular the catering crew who go around in a bus. By using that we should be able to keep the continuity and the existing styles will be together."

Aidan Hickey produced a short film about a visit to the dentist called An inside Job. Before he embarked on it, he had failed to get four of his scripts made because of scarcity of finance. His response was to develop a project that would cost as little as possible.

He hit upon the idea of making an animated movie that would basically involve only one drawing. He submitted the script to the Irish Film Board but got no response. After three months, he mentioned it to Joe O'Donnell, Head of Children's Programmes in RTE and he offered processing sound and dubbing facilities.

Mr. Hickey shot the movie on a low budget of £800.00. He completed it in time for the Annecy Animation Festival in France in February. It won a major prize and he was invited to a dozen other festivals.

An Inside Job tells of a visit to the dentist complete with a mad visitor whose interpretation of "The Treasure of the Sierra Madre" story features cameos by Orson Welles and Jack Nicholson and leads to an explosive conclusion. His latest story film is Toe Hold which has not done as well as his first. It also deals with a subject about which adults are inhibited. A man trying to escape from a gang of murderers finds himself standing on a ledge outside a chiropodist's window, The chiropodist is quite blind and begins to operate on his feet. The man goes through a terrifying end by falling from the ledge.

The method Hickey used for both films was cut out animation, which is quicker than cel animation and much cheaper.

A new type of animation has moved animation from Saturday morning to late on Saturday night. Outrageous Animation is a wild compilation of the art forms not so clean films which are defiant and satirical.

Some examples of work shown in "Outrageous Animation" is Peter Mudies clay animation called "Great British Moments" which shows an afternoon in the park with a nauseous dog and another is The Jump from England's Neville Astley and Jeffrey Newitt which is a topical tale that proves, whatever can go wrong will, while The Toilet by America's Mike Jones examines the dangers of flushing. Others include Lupo the Butcher by Canada's Danny Antonicicci which is about a foul mouthed butcher who makes a few false moves. There is also Aidan Hickey's Inside Job about a visit to the dentist.

All these shorts take the genre a step further, sometimes to the edge of good taste and sometimes into the depths of bad taste but always providing good entertainment. Has our sense of humour changed and become much broader? Can we accept the outrageous because it is animated?

There are, however, exceptions. Nowadays, it may be accepted to bring old characters into an updated world, such as the suburbs return of "Mighty Mouse" but sometimes society may read into the stories far deeper meaning than that which was ever intended.

On July 25th, 1988 Ralph Bakshi cut three and a half seconds from The Littlest Tramp part of Mighty Mouse series for CBS. The hero was accused of using cocaine.

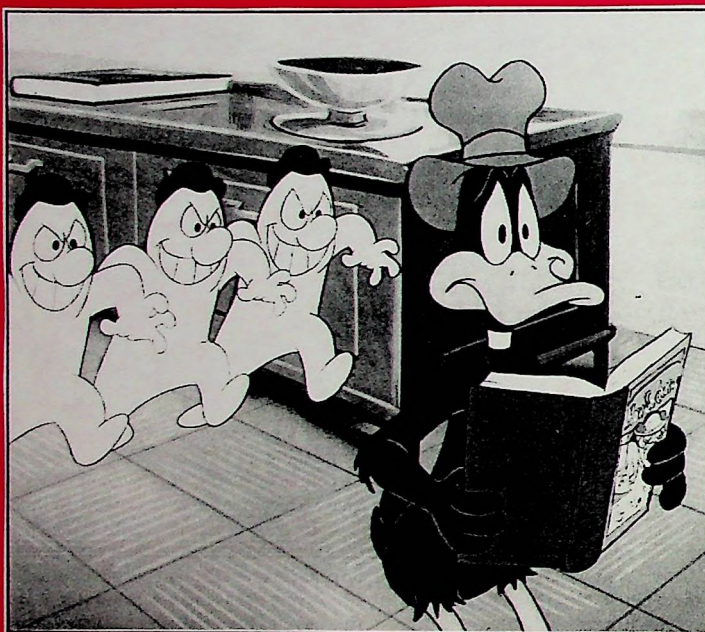
In it, he was sniffing flower petals in the snow. One family rang up concerned and said that it did not look like crushed petals but a powdery white substance.

In another incident, a political extremist party in South Africa had attacked cartoon characters Tom and Jerry and Tweety Bird for soiling the purity of South Africa because it was said that they portrayed murder, bashing, maiming, torture and destruction, thus corrupting the youth of the country!

Daffy Duck is to come back in a new series of shorts from Looney Tunes after 20 years. Warner brought Fritz Freleng back into the company by doing new segments for Christmas holiday themed TV specials. Cable Television and Home Video created new markets for animated programming.

The Duxorist is an indication of a new direction in which the Warner Animation staff intends to go. In the film, Daffy plays a ghost catcher and exorcist who comes to the aid of a lovely lady duck called Thelma. She is haunted and possessed, turning into a murderous creature at intervals most inconvenient to Daffy's work. Exorcism is not a topic which children would have understood when Daffy was first introduced. But now, with such topics given the exposure on television and in magazines, animators can experiment with new ideas without being considered too over the top. Another such cartoon film recently produced is Ghostbusters which has now become extremely popular with children of all ages and has added to its popularity with toys and games being sold.

Saturday morning television has become a must for children now. No longer is Sesame Street the main feature but there is now a vast selection of futuristic films with characters such as "The Incredible Hulk", "Superman", "Captain America" and "Transformers".



Daffy plays a ghost catcher and exorcist in the Warner Animation called The Duxorist.

The reason behind this new epidemic is the fact that the young animators and directors grew up reading the comics in which these characters appeared and now have the facilities to make them real. All these films are intended for younger audiences initially, for unlike adults they do not have a built in reaction of defensiveness or refusal when they see something fantastic. When a story is told children ask no questions but simply enjoy it. Faced with the same tale of imagination, adults with their complexes and their hang-ups tend to go on the defensive. The frustrations and hates that motivate them often shut them off from any possibility of escape. (Animation Magazine, Vol. 2/3, Page 21)

Filmation is the largest animation studio in the United States. It began in 1962 by producing commercials and documentaries and three years later it moved into Saturday morning animation with "Superman", "Batman" and "Mighty Mouse". Because of the cost of producing many of these films, a lot of the animation was shipped to lower cost facilities overseas.

It was, however, the flourishing video market that provided the money for Filmation's new feature film series. It became apparent in the overseas countries that there was a need for some vehicle for training young animators and television animation was not the right vehicle because it did not have the same quality as video. They needed to do feature films and so it became apparent that the video market place was the right choice and the cost of production would come back into the Company through the cost of videos sold in the shops.

Videos nowadays are are essential item in the line of home entertainment and since the average child spends four to six hours per day looking at television, animators are looking at this as a very profitable line of business.

A company called New World is thinking of marketing videos exclusively for pre-school children because they feel this area is totally unexploited at the moment. (Animation Magazine, Vol. I, Issues 2/3, Page 23)

(WAR PROPAGANDA)

CHAPTER 5:

Disney produced a number of war shorts for the Government in the 1940's. Historically, they have several claims to importance not only as social documents but as indicators of the direction post-War Disney would take. They mark Disney's first efforts with educational films and show early instructional films and show early instructional style. They also show the gradual decline of detailed background art. In this Chapter, I will discuss some of the work produced by Disney.

WAR PROPAGANDA:

It began after the shock of Pearl Harbour on December 8th, 1941 when Disney was offered a Government contract to produce 20 animated training films for the military. These were to deal with topics such as precision bombing and torpedo assembly and they were all Top Secret.

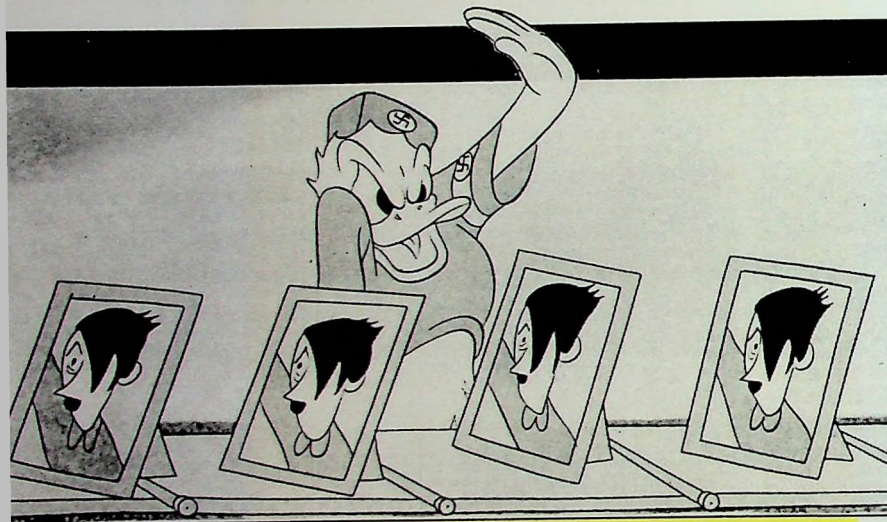
The outcome of this was a film called Victory Through Airpower and it was eventually screened for Churchill, Roosevelt and the Joint Chiefs of Staff.

At one stage, the US Treasury Department was anxious to persuade all Americans to pay taxes. Secretary of the Treasury, Henri Morgenthau approached Disney early in 1942 with the idea of making a cartoon on this subject utilising a character who would portray "Mr. Average Taxpayer". Disney decided to use the popular and likeable Donald Duck. In it, Donald is harassed and instructed by a talking radio that urges him to file his return immediately and tells him just how to do it. "Taxes to beat the Axes" was the cartoon slogan and it proved to be highly effective.

World War II put Donald into the spotlight. He became a symbolic figure and his character changed to reflect the spirit of the times more than any of the other Disney characters. Donald became angry, desperate and aggressive



Victory Through Airpower-
Walt Disney Productions.



Der Fuehrers Face -

Walt Disney Productions.



Education for Death -

Walt Disney Productions.

and was to star in many more films for propaganda and educational purposes.

The year 1943 was an important time for affairs on the European Front and most of the thirteen shorts released by Disney in that year referred directly to the War. Among them, were the four anti-Nazi films which the Publicity Department called Psychological Productions. Four examples are Education for Death, Reason and Emotion, Chicken Little and Der Fuehrers Face, all on which were attacks at the Third Reich. The year 1943 saw also the release of Flying Jalopy which was an attack on war profiteering and Home Defence Donald is abetted by the nephews and malfunctions as a civilian aircraft spotter by falling asleep.

In Britain, anti-Nazi cartoon films were made for exhibition in the Middle East. Later Sir Stafford Cripps when he became Chancellor of the Exchequer initiated the Charley Cartoon series which ran from 1945-1948 and used a symbolic character representing the ordinary, sensible, intelligent and hardworking Englishman to show in a good humoured way how the tasks of post-War Britain had to be faced. Cartoons can make entertainment out of the presentation of facts, figures, systems and ideas. They can show quickly and imaginatively how something works.

It is obvious that live action film can do this well but it frequently proves clumsy or cumbersome when animation could be quick, neat, amusing and, of course, clear. In a film called Without Fear a film about totalitarianism, shock tactics were used to emphasise the psychological horror that results in a police state. In all cases, these facts of life would normally be repellant, boring, unintelligible

or at least uncomfortable for the average citizen to absorb during his leisure. But these films were also entertainment and so made their point painlessly. World War II disrupted the distribution and production to other countries which in turn shielded most countries from United States competition. This, in turn, gave rise to a great many national centres of production operation in isolation. By the end of that decade animation had become a worldwide medium of expression.

CHAPTER 6

(EDUCATION)

EDUCATION

CHAPTER 6

In education and industry, animation is becoming more highly valued because of the knowledge explosion and consequent need for economy of factual expression, compression of time and the need for simplifying complex ideas and concepts.

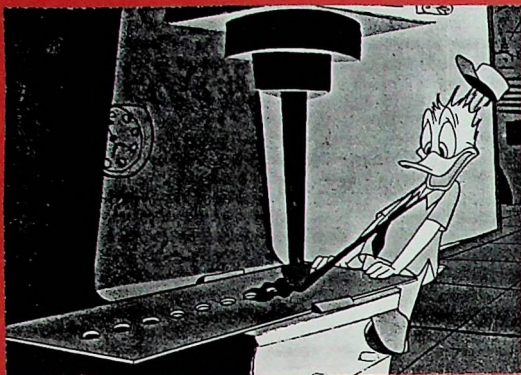
In this Chapter, I will discuss briefly animation as a means of education.

Because of the impact Donald Duck made during the war on screen, he was used in 1956 this time as an educational tool.

A series of "How to" educational films were released. They included How to have an accident in work, Donald and the Wheel and one of the most outstanding was Donald in Mathmagic Land in which Donald explored the mysteries of numbers.

Because of the growing educational system and the need to gather more material to satisfy a more intelligent generation, animation was once again being used but on a much wider scale. The tradition that the cartoon film is just a comic entertainment for children and immature adults, die hards but since 1930 and especially since the War, artists have turned to the motion picture and its technological capabilities to widen their means of expression. (Manvell b.11)

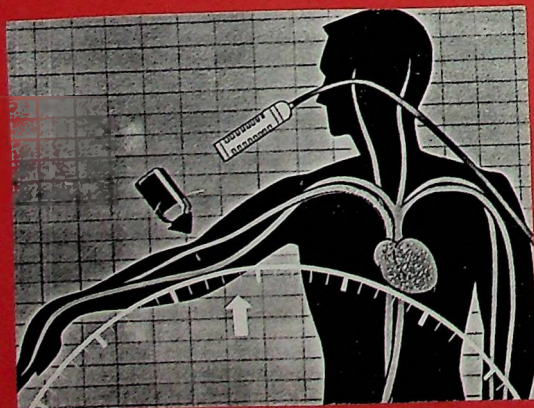
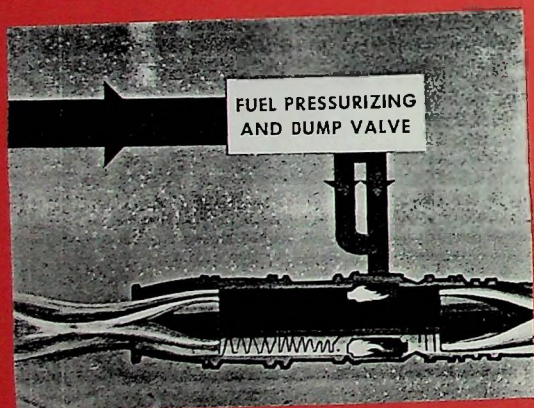
In the 1960's a new organisation was established in association with Halas and Batchelor. It was the "Educational Film Centre" (E.F.C.). Their primary interest



How To Have An Accident In Work.



Donald In Mathmagic Land.



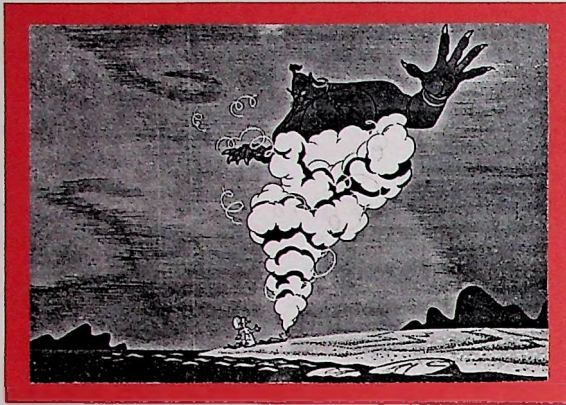
Animation can focus attention on the basic movements and bring the diagram into action.

was the so-called Concept Film, a 8mm silent film illustrated in colour to accompany specific and technological textbooks which were written with their use by the teacher in mind. Films were made on biology, maths and general science. The director was Brian Borthwick. The EFC also sponsored two films on elementary sex education for schoolgirls called Girls Grow Up and Mothers and Fathers.

Most branches of modern education, whether technical or academic, need the help of many different kinds of film though good educational films are still not produced in anything approaching sufficient numbers or with sufficient thoroughness of educational purpose. The problem lies in the fact that animation is expensive.

Carefully planned instructional films can add to the efficiency and clarity of teaching. The eye is the quickest sense through which the student can both learn and memorise technical details especially when the significance of what is being seen is reinforced in words and sounds. Animation can focus attention on the basic movements and bring the diagram into action when the more realistic representation of a process is less clear or memorable. For example, the moving diagram is often the best and quickest demonstration of how a machine works. It has been proved by experience that the shorter the film, the more effective the instruction is likely to be because of the intense concentration which the student must give to what he is both seeing and learning at the same time. There is a definite relationship between the visual presentation of facts and figures and their retention in the memory. The element of design in the graphic style of the film can itself be an aid to memory through the use of striking shapes and colours.

The education of the immediate future needs the careful grading of films on all essential subjects to meet the needs of each age group and class of student from childhood to manhood, films designed for the most elementary up to the most advanced stages of study. The pressure to enlarge our technical knowledge and capacity is increasing rapidly. We should take an example from Soviet Russia where animation is used extensively to produce technical films, to help achieve a high standard of skill.



Our Friend The Atom -

Walt Disney Productions 1957

Chapter 7

This chapter is a way to connect the two previous chapters on education to those of working to get things done. It is a way to connect the two previous chapters and to show how they are related. It is a way to connect the two previous chapters and to show how they are related. It is a way to connect the two previous chapters and to show how they are related.

In this chapter, I will discuss how education is related to the other two chapters. I will discuss how education is related to the other two chapters. I will discuss how education is related to the other two chapters. I will discuss how education is related to the other two chapters.

CHAPTER 7

(SOCIAL ISSUES)

The first part of the chapter is a way to connect the two previous chapters on education to those of working to get things done. It is a way to connect the two previous chapters and to show how they are related. It is a way to connect the two previous chapters and to show how they are related. It is a way to connect the two previous chapters and to show how they are related.

In the second part of the chapter, I will discuss how education is related to the other two chapters. I will discuss how education is related to the other two chapters. I will discuss how education is related to the other two chapters. I will discuss how education is related to the other two chapters.

The third part of the chapter is a way to connect the two previous chapters on education to those of working to get things done. It is a way to connect the two previous chapters and to show how they are related. It is a way to connect the two previous chapters and to show how they are related. It is a way to connect the two previous chapters and to show how they are related.

SOCIAL ISSUES

CHAPTER 7

This Chapter in a way is linked to the previous chapter on education in terms of wanting to get across an idea or concept in the most factual and simplistic way. As well as being used for gaining knowledge, animation is used to educate people socially and environmentally.

In this Chapter, I will discuss how animated videos are being produced to educate people on Amnesty. I will also talk about four videos which I have watched in relation to poor countries and the Nuclear Arms Race.

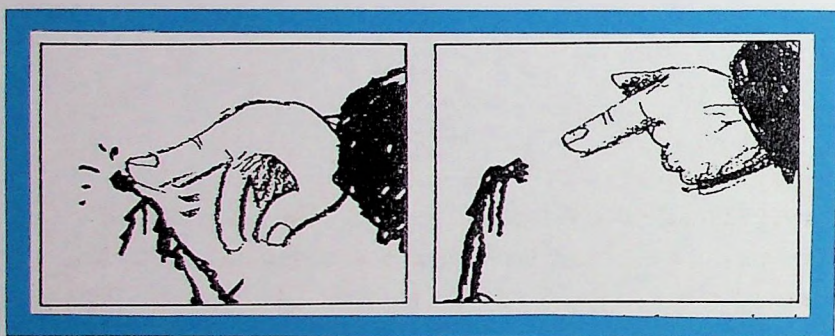
AMNESTY

INTERNATIONAL:

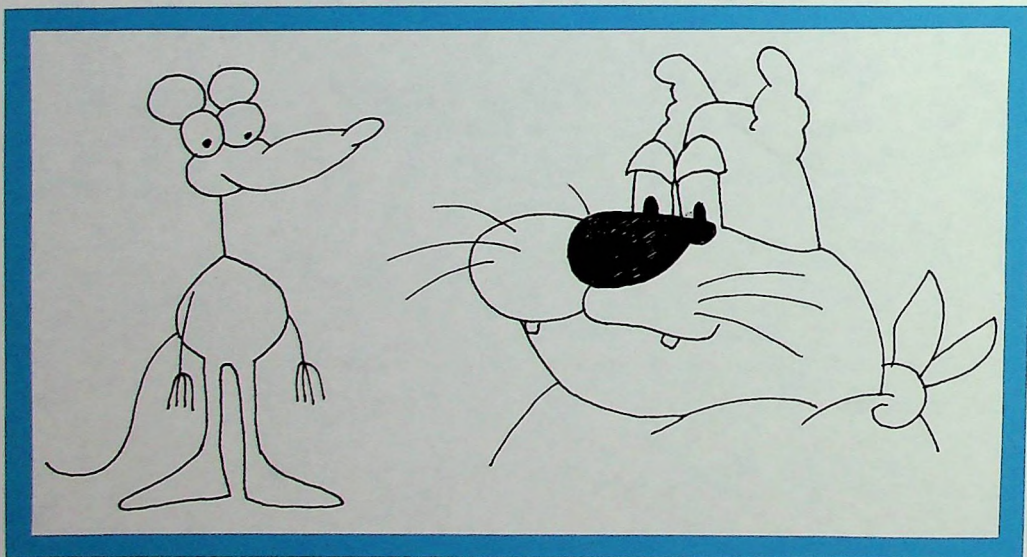
As well as being more sophisticated visually, the new generation is also much more society and environmentally aware so that is where animation can be explored to good use. A new breakthrough project bringing the worldwide animation community into a partnership with Amnesty International has been set up. It will use animation to dramatise the need for human rights activism and bring the message to the world youth. As a result, 41 animators from 7 countries will pool their talents to create a 12 minute short film illustrating the 30 articles of the Universal Declaration of Human Rights. The film will have background music written by David Byrne, Danny Elfman, Mark Motherbaugh and Laurie Anderson. Amnesty were looking for a way to let young people know of the goals of the Human Rights Movement.

"We developed the concept of using international animators using a variety of fast-paced animation to capitalise on young TV viewers channel hopping habits and their ability to accept a completely different viewing experience every 10 seconds." (Animation Magazine Vol. 2, Issue 1, Pg. 40)

The diversity of the animators bring a wide range of animation styles to an audience which until now has been exposed primarily to Disney style animation and Saturday morning cartoons.



A new project by Amnesty
International.



The two characters from
A Mouses Tail.

There will be a variety of different media used. Dave Daniels will do "strata-cut" clay animation. Joan Gratz will do clay painting. The Brothers Quay will work in object animation.

Other mediums will be film painting, cel animation, cutouts and computer animation.

OVER THE COUNTER

VIDEOS:

These are a few videos available which deal with social issues. There videos are shown in schools and colleges and at various fund-raising functions. I have researched 4 different types of educational animated films referring to social issues.

All four use different techniques of animation. The video material is not laboured and drawn out as a lot of written material would be but they are easy to watch and, in a way, entertaining.

A MOUSES TALE:

The first of the films is called A Mouses Tale. It is a film explaining the relationship between the rich and the poor countries of the world. It shows how the rich exploit the poor and how governments can misuse development aid.

The two characters are, in a way, another version of Tom and Jerry. The cat sits down to a big dinner while reading about the starving people. The mouse appears as his conscience. They hold a conversation where questions and answers are straightforward and simple.

Unlike the cartoon Tom and Jerry, the two are at peace in the end and understand each other a little more. The technique is a Disney-style animation with cel painting and characters being appealing and colourful.

CARETAKERS:

The next film called Caretakers however is more basic technically and crude. It is a combination of still animation and still photography. The aim of the film is to show how everyone can work towards improving and protecting their environment. It visits people in Africa, Asia and Latin America who are taking care of their environment by re-using and recycling things we often throw away.

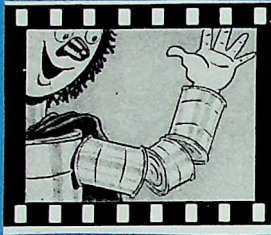
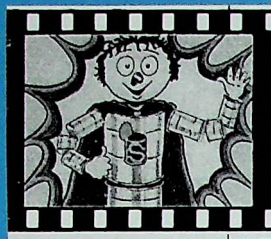
From age 4 upwards children see pictures coming up on the screen at regular intervals and they are used to story telling on television and are prepared to listen. In Caretakers, a boy made of tin cans whose name is Sammy narrates the story.

At the beginning they all sing a song which is then repeated in the end, and easy enough to learn. It helps to keep the attention of the audience.

BOOM:

The last two films take a look at the global arms race, a topic which is very important nowadays. The first is called "Boom" and is made to appeal to all ages. It starts with cavemen looking for food. One man finds a mouse and hits it with a stick and kills it. The second caveman hits the first caveman and steals the mouse. A man in a suit of armour kills the second caveman and so on and so forth as each piece of ammunition becomes bigger and better until man is equal in power.

Both see the destruction ahead and both try to reach an agreement but before they meet, the bombs are dropped and it is too late. It uses no narration but only sound effects and music.



Sammy from Caretakers.

It can be very easily shown in any country because there is no language barrier and at the end of the film, they show the words "The End" in about 6 languages.

THE BIG IF:

The Big If is a film which deals with the arms race. It was produced for the United Nations by award winning Czech Animator, Brelislau Pojar. It asks the question, "What would happen if we turned our tanks into tractors, our grenades into food and our military uniforms into dresses, trousers and shoes, etc.

The only sound was the sound effects plus classical music. There was no narration again.

Although, these films are only about 10-15 minutes long, they project a feeling and a statement which is never achieved in a leaflet or lecture. Because every country now is involved politically, environmentally and economically, we cannot afford to have a language barrier. With animation, there is no problem because narration is not important. Instead of just listening, we can look at a screen while images are imprinted in our minds unlike words.

It can be very easily shown in any country because there is no language barrier and at the end of the film, they show the words "The End" in about 6 languages.

THE BIG IF:

The Big If is a film which deals with the arms race. It was produced for the United Nations by award winning Czech Animator, Brelislau Pojar. It asks the question, "What would happen if we turned our tanks into tractors, our grenades into food and our military uniforms into dresses, trousers and shoes, etc.

The only sound was the sound effects plus classical music. There was no narration again.

Although, these films are only about 10-15 minutes long, they project a feeling and a statement which is never achieved in a leaflet or lecture. Because every country now is involved politically, environmentally and economically, we cannot afford to have a language barrier. With animation, there is no problem because narration is not important. Instead of just listening, we can look at a screen while images are imprinted in our minds unlike words.

COMMERCIAL USE OF BATHING AS A HEALTH AID

CHAPTER 2

Technology is moving rapidly and its impact will be felt right up to the commercial stage. The new technology industry discovered the value of innovation in water use of the water users of the future in education, technology transfer and the like.

Within a short space of time, technology has become a commercial activity in operation for the first time. It has "operational" products and is moving to make a product that makes technology the only solution for water and is the first step to water and wastewater treatment.

CHAPTER 8

(COMMERCIALS)

In a commercial sense, we have reached the stage of water and wastewater treatment and this stage has the same place as the old water supply and the old water supply. The water supply is the only product of the water supply, and the water supply is the only product of the water supply. The water supply is the only product of the water supply.

5.1.1

Water is the most important resource in the world and is the most important resource in the world. Water is the most important resource in the world and is the most important resource in the world. Water is the most important resource in the world and is the most important resource in the world.

Water is the most important resource in the world and is the most important resource in the world. Water is the most important resource in the world and is the most important resource in the world. Water is the most important resource in the world and is the most important resource in the world. Water is the most important resource in the world and is the most important resource in the world.

COMMERCIALS USE OF ANIMATION AS A SELLING AID

CHAPTER 8

Technology is forever improving and in recent years it has caught up on the animation studio. Once the advertising industry discovered the value of animation it became one of the major users of the medium on television, integrating graphics with live action.

Within a short space of time, advertising had become a considerable stimulus to animation for two main reasons. It has "impossible" demands such as wanting to endow a product with human characteristics which only animator can solve and it has the money to carry out experiments on visual ideas.

In commercials using live action, we have heard the jingles and unforgettable catchphrases and then along came the moody photographic images with old songs coming back into vogue. Now, because there are so many products fighting for advertising space, advertisers need a device which will go beyond normal content and techniques, therefore animation is unlimited in its use.

M. T. V.

Animation with music all began with the increased with popularity when The Jacksons started with a video for their song, Can you feel it using live action and animation. Since then there have been groups like Aha and Peter Gabriel who have become popular because of their videos.

Music Television has become very popular. Here the younger generations are subjected to watching different videos every 7-10 minutes and what the producers have done is to slot animated film between every three videos. They also introduced a competition where young animators could submit a few seconds of imaginative animation to run into the M. T. V. Logo. It is also the younger generation who are the consumers of tomorrow and advertising agencies have

realised that they could use the same catchy and visually effective techniques like the music videos to keep their audience alert and interested.

COMMERCIALS: -

There are many animated commercials on television at the moment.

Many are advertising products which are to do with personal health and hygiene, a subject which needs a lighthearted touch.

LISTERINE

The new ad for "Listerine" which shows a dragon with bad breath waiting for a beautiful princess who is to join him for a romantic meal decides he should use a mouthwash to create a good image; a delicate subject which is executed with humour. The characters are appealing and comical and having a dragon so friendly would get the attention of young children who would normally associate dragons with killing.

LIMARA

Another commercial is "Limara" where there are sexual connotations. Sleeping Beauty is reversed and the man is asleep and the woman sprays herself with perfume so she can wake him with the beautiful smell. The soundtrack is raunchy and passionate adding to the atmosphere.

ROLO

Relationships and romance are emphasised much more nowadays. There are a series of commercials for "Rolo" which show an animated figure who goes through a number of uncomfortable experiences for his girlfriend, but, would he give her his last Rolo? It is an effective way of selling a packet of sweets and becoming more popular to create an image for the product.

7-UP

As Pepsi and Coca Cola create an image using famous

personalities, 7-UP have created an image of a very trendy young teenager dressed in jeans and t-shirt with a pair of dark glasses who is unwilling to confirm to anything. Someone tries to take away his 7-UP and he resorts to self-defence. In another ad the same character is used in live action where he brings a girl out for a drink and orders two 7-UPs. The ad is very simple in its technique. It uses only a line drawing, making it fairly cheap to make. The teenager is a bit like the Pink Panther character. His walk is very laid back and he does not speak at all, He has an air of teenage sophistication which would appeal to the younger generation.

YOPLAIT

Another commercial where animation is used with live action is for the Yoplait yogurt ad. All the spoons come out of a drawer and open the fridge so they can jump into these desserts. The slogan is "Why dip your spoon into anything else".

The commercial has a Disney type feel to it and uses the music from the "The Sugar Plum Fairy Ballet which is haunting and mysterious.

Animated commercials are becoming a popular form of selling a product. Many companies are not satisfied to have a once off commercial but now the products are introduced into a storyline idea. For example, there are three commercials for Rolo using the same character.

It has been proven recently that children now tune into the commercials more than they tune into the programmes. With this in mind, advertisers will use this idea to influence their consumers even more.



A new image for 7-UP.

In a way, it could be cheaper for the advertising agencies to use this technique and also give animators a chance to experiment.

History, Science and Geography and History films from the
cinematheque for your use, to be a complete range of
experiences not only in cinematheques but also in the
publicity, education, research, drama and the cinematheque.
The techniques and styles which history films present in the
early days and continued to bring forward with only the
heavy film, which the new cinema was an influence that
and through film. The first film, which, produced in
History and Geography is an example of how the old
techniques were applied and the new techniques applied to produce
a cinematheque film which appeals to all ages.

From the very early days, the cinematheque of cinema
films produced in cinematheques only. These films are
often difficult and sometimes require the more modern films,
sometimes it is of bad taste but always presenting
good cinematheque. With the introduction of video technology
cinematheque film, cinematheque film, which is
cinematheque and is often in video in cinematheque and
cinematheque film.

CHAPTER 9
(CONCLUSION)

As the cinema, it is not only the production and the cinema
but also the production and the cinema, a film which is
and the production and the cinema.

cinematheque film, cinematheque film, which is
cinematheque film, cinematheque film, which is
cinematheque film, cinematheque film, which is
cinematheque film, cinematheque film, which is

cinematheque film, cinematheque film, which is
cinematheque film, cinematheque film, which is
cinematheque film, cinematheque film, which is
cinematheque film, cinematheque film, which is

Disney, Hanna and Barbera and Looney Tunes laid the foundations to what was to be a worldwide means of expression not only in entertainment but also in war propaganda, education, social issues and now commercials. The techniques and styles which brought them success in the early days have continued to bring success not only to Disney but also to the new studios such as Sullivan Bluth and Murakami Wolf. Who Framed Roger Rabbit produced by Disney and Spielberg is an example of how the old techniques were improved and characters restyled to produce a blockbusting film which appeals to all ages.

From the big screen came the introduction of animated shorts produced to entertain adults only. These shorts are often defiant and satirical taking the genre a step further, sometimes into the depths of bad taste but always providing good entertainment. With the invention of video cassettes, animation broke from the confinement of cinema and television and is shown on video in schools and colleges as an educational tool.

At the moment, it is not cheap to produce and buy videos but with improving technology, a video will last forever and become even easier to use.

Carefully planned instructional films can add to the efficiency and clarity of teaching and there is a definite relationship between the visual presentation of facts and figures and their retention in the memory.

Advertising Agencies are using it to influence the consumer. They needed a new device which would go beyond normal content and techniques. They now produce commercials which are fresh and innovative and which

entertain the viewer as well as selling the product. It is known that the shorter the film, the more effective the message is likely to be. I believe that as well as having commercials between programmes, producers should utilise the short space of time and introduce social issues such as educating people on the Ozone Layer and social issues such as Anti-Smoking.

The new generation has grown up with television and is comfortable with fast moving pictures, and with such an impressionable audience, and with the above ideas in mind, animation would be beneficial to our Society as well as being entertaining.

With a world that is forever changing, socially and environmentally, it is animation which lends itself to change more than any other medium.

BIBLIOGRAPHY

1. BAILEY, Adrian - Walt Disney's World of Fantasy.
2. BANK, Alan - The Power of Animation (1979)
3. FEILD, Robert - The Art of Walt Disney - Collins, London 1944
4. HALAS, John - Visual Scripting - Focal Press
5. HALAS, John and Roger Manwell - The Technique of Animation - Focal Press, London 1976
6. HERBERG, Walter - Film and TV Graphics
7. HORN, Maurice - The World Encyclopedia of Cartoons - Chelsea House Publishers.
8. H. P. BOOKS - Walt Disney, Donald Duck 50 Years of Happy Frustration
9. LENBURG, Jeff - The Great Cartoon Directors - Da Capo Press, N. Y.
10. MADSEN - Animated Film, Concepts, Methods and Uses.
11. MANVELL, Roger - Art and Animation
12. PRICE, Jonathan - Video Visions
13. IRISH PRESS - 28 October, 1987 - Irish Film Reject is a World Hit

- | | | |
|------------------------|---|---|
| 14. IRISH TIMES | - | 23 January, 1988 - Dublin Made Film
takes in £7.5m |
| 15. IRISH TIMES | - | 28 November, 1988 - This Rabbit will run
and run |
| 16. ANIMATION MAGAZINE | - | Vol. I, Issues 2/3 |
| 17. ANIMATION MAGAZINE | - | Vol. 2, Issues 4. |
| 18. ANIMATION MAGAZINE | - | Vol. 2, Issue 1. |
| 19. ANIMATOR | - | Issue No. 22. |

Interview

HICKEY, Aidan. Interview with the animator at his studio located at
18 St. Lawrences Road, Clontarf, 15th November 1989