

ANNOTATION
to the text of doctoral dissertation of
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“Prospects for the Development of the Kazakh Animation Professional School
in the Global Context”,
submitted for the degree of Doctor of Philosophy (PhD) in the specialty
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Relevance of the Research Topic

At present, Kazakh animation is undergoing a phase of revival and is actively developing as an independent and significant sector within the field of screen arts. One of the defining factors influencing its development is human capital. In particular, the progress of national animation directly depends on the level and quality of specialists working in animation production. In this regard, the issue of training domestic professionals, creating a full-fledged professional school, and establishing a system of animation education have become key for shaping future trends in the development of Kazakh animation.

The President of the Republic of Kazakhstan, Kassym-Jomart Tokayev, emphasizes the importance of creative industries, highlighting their role in the economic development of the country and in promoting cultural values on the international stage. In this context, national animation occupies a special place among creative industries, as it effectively combines elements of traditional culture with modern visual technologies, making a significant impact on the upbringing of the younger generation.

Kazakh animation, as part of the creative industry, has high potential to enter the global market. Examples include projects such as *Kültegin*, *Altyn Adam* (Golden Man), and *Er Tostik*, which, while retaining elements of national identity, utilize advanced animation technologies and align with current global trends. These projects not only contribute to economic growth but also play a key role in shaping Kazakhstan's cultural image on the international stage.

The development of the Kazakh language within the framework of the State language policy program, active from 2020 to 2025, represents one of the most important tasks at the national level. In this context, animation can become an effective tool for promoting the Kazakh language, especially in contemporary technological and media contexts. Animated films, in particular, can serve as a powerful means of teaching children the Kazakh language, making the learning process engaging and unforgettable.

The adaptation of Kazakh literature into animated films also opens up new opportunities for promoting national culture and literature on both domestic and international markets, fostering widespread recognition and popularization of Kazakhstan's cultural heritage.

Equally important remains the issue of training specialists in the field of Kazakh animation, which has been a vital and ongoing concern for over half a century. In the face of modern requirements, it is essential to create a quality

education system capable of training highly qualified specialists who can meet the growing demand for professionals in the animation industry. An important aspect is also the development of educational materials and theoretical frameworks in the Kazakh language for institutions that prepare animation specialists.

The issues of professional training in animation, the structure and evolution of animation education, as well as its development prospects, have not been comprehensively and systematically explored in scientific literature. This research is aimed at a thorough analysis of these problems, identifying key areas of professional training in Kazakh animation, and seeking new ways and methods for the development of the domestic animation industry.

Research Methods

In the course of the dissertation research, the author, aiming to identify the characteristics of global and Kazakh animation art and their professional schools, employs empirical, art history, film studies, and historical-archival materials. The author also conducts an analysis of the issue using comparative and analytical methods. Furthermore, for a deeper study of the topic, the author utilizes an interview method with key figures related to the issue at hand.

Methodological Base of the Research

The methodological basis for researching the process of the formation and development of professional schools in global and Kazakh animation is grounded in the works of Soviet historians and film theorists, such as Sergey Asenin's "The Magicians of the Screen: Aesthetic Problems of Contemporary Animation" ("Волшебники экрана. Эстетические проблемы современной мультипликации"), Fyodor Khitruk's "Beyond Barriers" ("Поверх барьеров"), Ūlo Pikkov's "Animasophy: Theoretical Writings on the Animated Film", and the work of Kazakh film scholar Bauyrzhan Nogerbek "When Fairytales Come Alive: Animation Cinema of Kazakhstan" ("Когда оживают сказки. Мультипликационное кино Казахстана"). These works are essential for understanding the subject of the research topic.

Scientific Novelty of the Research

During the course of the dissertation research, the author achieved the following scientific results:

- The processes of the formation of professional schools, their main stages of development, and characteristics were identified through the study of the history of global animation.

- A comparative analysis of creative and innovative processes in global animation allowed for the theoretical formulation of the main differences, similarities, and continuity between them.

- The process of the formation of Kazakh animation, from its inception to the period of independence, was explored. It was established that the animator-director Amen Khaidar, in founding the Kazakh animation school, used elements of folklore in combination with avant-garde approaches in graphic and puppet animation.

- The artistic and technological problems of contemporary Kazakh animation were identified, and a comparative and analytical analysis of global and national animation was carried out.

- The problem of professional animator training was examined, and ways to introduce modern creative and innovative technologies into the national animation system were proposed.

- A concept for implementing a model of national identity for the development of the professional school of contemporary Kazakh animation was proposed.

Key Provisions for the Defense

- The formation of professional animation schools in a global context contributed to the recognition of animation as an independent form of screen art with distinct artistic and technological characteristics. As a result, various methods of creating animated films emerged, along with diverse methodologies and theoretical approaches for training specialists. The main historical stages of the development of global professional animation schools include the following periods: pioneers of animation (pre-1900), the establishment of animation studios (1900-1940s), the flourishing of early animation schools (1945-1960s), experimentation and innovation (1960-1980s), and contemporary trends and educational programs (1990s to the present).

- The theoretical foundations of global animation schools began to form in the 1970s. Animation, having emerged from cinema as an independent art form, acquired unique forms, styles, and aesthetic features, which were theoretically systematized based on the general direction of the schools. The development of animation education in the United States, France, Japan, and the Soviet Union (later Russia) had a significant influence on animation in other countries. Based on the professional school established by Walt Disney in the early 20th century, animators worldwide learned methods for creating animated films and subsequently established their own professional schools. As such, animation schools are divided into creative schools (since 1945) and academic schools (since 1980).

- In 1967, the foundation of the Kazakh animation school was established with the arrival of director Amen Khaidar. As a creative school, Kazakh animation began with the film “Why the Swallow’s Tail is Forked?” (1967), and in 1979, a specialization “Animation Artist” was established at the N.V. Gogol College of Fine Arts in Almaty. Later, the academic school developed with the opening of the Animation Department at the Almaty Theatre and Art Institute in 1993. In 2012, the Kazakh National University of Arts in Astana launched a specialization in Animation Directing. Today, Temirbek Zhurgenov Kazakh National Academy of Arts is the main institution preparing specialists in the field of animation.

- The study includes academic schools such as Temirbek Zhurgenov Kazakh National Academy of Arts, Kazakh National University of Arts, and the school-college affiliated with Temirbek Zhurgenov Kazakh National Academy of Arts. The complete transition to digital technologies revealed the need for training new professionals and the use of computer technologies, equipment, and software for modeling in Kazakh animation.

- The prospects for the development of the modern Kazakh animation school, based on the model of national identity, include: the preservation and popularization of national culture, maintaining language features, integration with modern technologies, the promotion of national values, expanding into international

markets, the preparation of professional personnel, and support from both society and the state. To meet modern requirements, it is necessary to increase the use of 2D and 3D technologies and to expand training in modeling. Kazakh animation also requires an increase in the number of private companies developing special programs and effects. A crucial task is the updating of computer software, licenses, tablets, and computers in educational institutions.

Concepts for applying innovative methods to develop the school of modern Kazakh professional animation:

- Separate Animation from Film Industry: Treat animation as an independent form of art, distinct from cinema, thereby enabling its unique development and recognition.

- Incorporate Advanced Computer Software with Original Licenses: Ensure the use of professional software like After Effects, Side Effects Software, Autodesk Tinkercad, Autodesk 123D, Premiere Pro, 3D Builder, Cinema 4D, MoI 3D, and others. Additionally, there should be a focus on expanding the number of modeling programs available to students.

- Incorporate Diverse Disciplines into Educational Programs: Include subjects like cinematography, acting, pantomime, physics, anatomy, painting, plastic arts, musicology, literature, and other relevant fields. These will help students develop a more comprehensive skillset for animation creation.

- Develop a Separate Concept Based on Animation Theory: Create a specialized curriculum rooted in animation theory, and translate international materials on animation into the Kazakh language to ensure accessibility and local relevance.

Scientific and Practical Significance of the Research

The author believes that the results of this research will be valuable for the methodological foundation in the fields of art studies, cultural studies, and education. Furthermore, the study can serve as an important scientific basis for promoting Kazakh animation at the global level, as well as enhancing the competitiveness of domestic specialists in the international arena.

Approval and Publication of the Research

The dissertation “Prospects for the Development of Professional Kazakh Animation School in a Global Context” was discussed at an expanded meeting of the Department of History and Theory of Cinema at Temirbek Zhurgenov Kazakh National Academy of Arts and recommended for public defense.

The results of the research were published in the form of an article in an international scientific journal included in the Scopus database.

Structure of the Work

The doctoral dissertation consists of an introduction, three chapters (each chapter with conclusions), six subsections, a conclusion, a list of references, and an appendix.