

# Analysis of TRT Co-Produced Animated Films from the Perspective of the National Technology Initiative and the Century of Türkiye Vision

## Millî Teknoloji Hamlesi Perspektifinden Türkiye Yüzyılı Vizyonuyla TRT Ortak Yapımı Animasyon Filmlerin Analizi

### Araştırma Makalesi / Research Article



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### ABSTRACT

Media ecology, an academic field developed by Neil Postman, explores the impact of media on individuals, audiences, and culture. It posits that media is not only a means of communication but also shapes the way individuals think, perceive, and interact socially. Media ecology is the study of how individuals are affected by media environments and the transformative power of these environments on social structure. In this regard, the processes of cultivating behaviours, attitudes, and values through media content exhibit a substantial overlap with Albert Bandura's social learning theory. In particular, learning through observation, modelling, and reinforcement is a frequently encountered form of learning through media tools. The continuous media exposure of the media ecology increases the possibility of individuals internalising and repeating the behaviours they observe and creates certain models. This study explores the arguments of both theories in the context of mass media. It particularly focuses on the impact of mass media on children and how model-based learning occurs. This study analyses how Türkiye's National Technology Initiative is represented in TRT-co-produced animated films. The animated film *Rafadan Tafia: Galaktik Tayfa* (2023) was analysed using sociological film analysis. The subjects, events, and developments discussed in the film represent Türkiye's recent technical and scientific advancements, informing children about these advancements.

**Keywords:** Century of Türkiye, media ecology, social learning theory, National Technology Initiative, *Rafadan Tayfa Galaktik Tayfa*.

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## ÖZ

Neil Postman tarafından geliştirilen ve medyanın birey, kitle ve kültür üzerindeki etkisini araştıran akademik bir alan olan medya ekolojisi, medyanın bir iletişim aracı olmanın yanı sıra bireyin düşünme, algılama ve sosyal etkileşimini şekillendirdiğini savunmaktadır. Medya ekolojisi, bireyin medya ortamları yoluyla nasıl etkilendiğini ve bu ortamların toplumsal yapı üzerindeki dönüştürücü gücünü ele alır. Bu anlamda bireyin medya içerikleri yoluyla davranış, tutum ve değer geliştirme süreçleri, Albert Bandura'nın sosyal öğrenme kuramı ile önemli ölçüde örtüşmektedir. Özellikle gözlem yoluyla öğrenme, model oluşturma ve pekiştirme gibi süreçler, medya araçları yoluyla sıkça karşılaşılan öğrenme biçimleridir. Medya ekolojisi bireylerin gözlemledikleri davranışları içselleştirme ve tekrar etme ihtimalini artırmakta ve belirli modeller oluşturmaktadır. Buradan hareketle çalışmada, her iki kuramın kitle iletişim araçları bağlamında öne sürdüğü argümanlar ele alınmış, özellikle kitle iletişim araçlarının çocuklar üzerindeki etkisi ve modele dayalı öğrenme biçiminin nasıl gerçekleştiği tartışılmıştır. Medya ekolojisi ve sosyal öğrenme kuramları bağlamında Türkiye Yüzyılı çerçevesinde oluşturulan Millî Teknoloji Hamlesi'nin, TRT ortak yapımı animasyon filmlerinde nasıl işlendiğini ve temsil edildiğini ortaya koymayı amaçlayan bu çalışmada örneklem olarak seçilen ve yönetmenliği İsmail Fidan tarafından yapılan Rafadan Tayfa: Galaktik Tayfa (2023) adlı animasyon filmi, nitel metin çözümlemelerinden biri olan sosyolojik film analizine göre çözümlenmiştir. Filmin, Türkiye'de son dönemde yaşanan teknik ve bilimsel gelişmelerden çocukları haberdar etmeyi, onlara model oluşturmayı ve Millî Teknoloji Hamlesi uyarınca çocukları da sürecin içerisine dâhil etmeyi amaçladığı sonucuna ulaşılmıştır.

**Anahtar Kelimeler:** Türkiye Yüzyılı, medya ekolojisi, sosyal öğrenme kuramı, Millî Teknoloji Hamlesi, Rafadan Tayfa Galaktik Tayfa.

## Introduction

Media ecology theory argues that the media is not just a tool for conveying information, but a social ecological environment for communication that shapes thinking, perception and social relations. The main theorists, such as Neil Postman and Marshall McLuhan, argue that the media influence how people see the world.

In his book chapter, The Reformed English Curriculum (1970, p. 161), Neil Postman argued that the purpose of media ecology is to study the interaction between humans and communication technologies. Media ecology examines how media are, how communication affects human perception, understanding, emotion, and survival, and how our interaction with media enhances or hinders our chances of survival. Fundamental changes in the media environment directly affect learning and socialisation, especially for developing individuals. McLuhan, Understanding Media: The Extensions of Man

(1994, pp. 284-287) who evaluates media ecology in the context of cinema, states that movie theatres magically present the real world and change viewers' worlds, presenting them with new environments. The movie screen presents images that the audience accepts without critical analysis. According to McLuhan, viewers accept the sequence rationally, and wherever the camera turns, they believe what they see on the screen.

It is imperative to understand the impact of media content on individuals, particularly during their developmental years. Children represent a demographic that engages with media content to a considerable extent. According to the principles of developmental psychology, children exhibit a high degree of receptivity to learning through observational learning, a process defined as the acquisition of knowledge and skills by observing others. This is a critical component in comprehending the interplay between Albert Bandura's social learning theory and media content. Television, digital games, and social media, in particular, play an active role in children's observation and internalisation of behavioural models. Therefore, the relationship between media ecology and social learning theory can be most clearly established through children. According to Bandura (1977, p. 12) learning through observation is important. The media is a significant source of models, especially for children. Complex behaviours are learned through modelling, so children internalise the behaviours, values, and world views of the heroes they see in the media. Cinema, an important mass communication tool, influences and transforms children's perceptions. It is important that movies are presented in a way that children can understand and perceive. This point highlights the importance of animated movies. Pinar Özgökbil Bilis's article A Survey About the Animation Film "Planes" in Terms of Role Models And Social Values (2014, p. 204) argues that animated movies enable children to develop their imagination and perception and encourage them to use this ability. These films enable children to concretise abstract concepts and develop free thinking. The TRT co-produced animated movie Rafadan Tayfa Galaktik Tayfa is an important example. According to data from Box Office (2024) the Rafadan Tayfa series reached a large audience when it was shown in theaters, with an average of 13 million viewers.

The objective of this study is to examine the role models and pedagogical methods presented in these films, which have achieved substantial viewership rates in Türkiye, on children. The present study aspires to examine how the National Technology Initiative, established within the framework of the Century of Türkiye, is addressed and represented in TRT co-produced animated films within the context of media ecology and social learning theories. This examination has been conducted within the scope of the messages contained in the Rafadan Tayfa animated films, their visual language, and how they affect the social learning processes of child viewers. The subsequent research inquiries are derived from the aforementioned study's objectives:

- ▶ The present study seeks to investigate the impact of the Rafadan Tayfa Galaktik Tayfa animated film on children within the frameworks of media ecology and social learning theories.
- ▶ The purpose of this study is to examine the manner in which the technology and science themes presented in the film influence children's perception of technology and their relationship with science.
- ▶ In the context of social learning theory, this study explores the impact of film characters and plots on children's modelling behaviour.
- ▶ The purpose of this study is to determine the manner in which the film conveys specific concepts, including the National Technology Initiative and national values, to children.
- ▶ In the context of media ecology, the visual and auditory elements employed in the film must be evaluated to ascertain their impact on children's media literacy.

These research questions provide an essential framework for comprehending the social and cultural reflections of media. From a media ecology perspective, animated films function not only as a form of entertainment for children but also as a medium for learning and socialisation. From the perspective of social learning theory, the characters, plot, and visual narrative style of the film facilitate comprehension of their impact on children's behaviour, value systems, and social identities. A close examination of how productions such as the Rafadan Tayfa series convey technology, science, and national values reveals how media content shapes children's future ways of thinking and social roles. In this sense, the role of public broadcasters such as TRT in cultural transmission processes, as well as the transformations brought about by the media at both individual and social levels, become more evident.

Atiye Adak Özdemir and Oya Ramazan's Views of Mothers About Cartoons' Impact On Children's Behaviour examines cartoons through the eyes of mothers. Reflections of Children's Animation Films in Preschool Children's Drawings examines the influence of popular animations on preschool children's drawings. The Effect of Cinema Animation Films on Children's Purchase Behaviours tries to determine whether animated movies affect children's consumption habits. Erkan Aslan's A Look at the History of Animation (Cartoon) in Terms of Cultural Transfer (2021, p. 1059) examines the relationship between animation and culture transfer via TRT Çocuk and claims animation is important. In the study titled Analysis of Violence Content in Cartoon Movies on TRT Child and Cartoon Network Channels, the way in which the elements of violence in the films broadcast on Cartoon Network and TRT Çocuk channels were reflected was examined by the document analysis method. Transfer of Turkish Culture to Future Generations: The Example of TRT Çocuk Cartoons. It deals with how the cartoons broadcast on TRT Children's channel serve as a means of cultural transfer of animated cartoons, which incorporate the elements of Turkish culture.

Although impact studies and quantitative research in the literature have generally examined animated films, analyses of animated films co-produced by TRT within the framework of the Century of Türkiye Vision and National Technology Initiative are quite limited. This study aims to address this gap by examining TRT-produced animated films, particularly the Rafadan Tayfa series, within this framework. The study discusses the effects of cinema on children in the context of media ecology and social learning theories. Subsequently, the National Technology Initiative and recent technological developments are examined. The selected film for the study, Rafadan Tayfa Galaktik Tayfa, was analysed from a sociological film criticism perspective. This analysis concluded that such Turkish films effectively convey Türkiye's technological progress to children by emphasising human values.

### Theory of Media Ecology

Media ecology is defined as the study of how complex media and communication systems influence human relationships. It examines how people interact with reality, with others, with themselves, and with culture (Nystrom, 1974, p. 1). In his 2000 address, The Humanism of Media Ecology, Neil Postman (2000, p. 10) said that media ecology is about how technology influences culture, shaping policies, organisations, and modes of thought.

The predominant tenet of media ecology, a media study that explores the pivotal role of information models and communication codes in shaping individual relations through technological and methodological advancements, is predicated on reactions against the production of civil society and the role of media in this production. This particular focus gained significant momentum and influence during the 20th century (Odyakmaz, 2005, p. 183).

The aim of media ecology is to examine the extent to which people are aware of and influenced by media content. It tries to unpack the hidden contents embedded in media and raise awareness of individual media literacy. Rules in the public sphere are clear; those in the media environment are implicit, not enforced, and people adapt to these rules without realising it. Media ecology argues that the media isn't a machine, but an environment that changes thoughts, feelings, perceptions, and judgments (Odyakmaz, 2005, p. 185).

Postman's theory of media ecology posits that (1970, p. 166) new technologies will affect various institutions and definitions in society. It questions whether media tools cause a change in the attitudes of the individual. The intellectual background of the media ecology concept includes several scholars, including Marshall McLuhan, Lewis Mumford, Harold Innis, Walter Ong, and Jacques Ellul (Fuller, 2005, p. 4).

In aesthetic research, media ecology examines how technology influences art and how art, in turn, affects human perceptions, emotions, values, and other aspects of human experience. It examines how technology and information systems shape culture (Ran, 2005, p. 1). Media ecology examines how technology changes art and how movies shape individuals.

From this perspective, films make consumer goods appealing by portraying them in a favourable light, and Hollywood encourages people to consume by promising wealth and power. As a result, film becomes both entertainment and advertising (McLuhan, 1994, pp. 286-291). In McLuhan's work (1994, p. 294), he mentions that the impact of mass media can be examined in unfamiliar settings, citing an example from Indonesian President Sukarno's conversation with a Hollywood executive in 1956. According to this example, Sukarno believed that people in America live the way they saw in Hollywood movies, and he thought that the only way for Africans who had never been to America to understand the situation there was through mass media.

In *Film Art: An Introduction*, David Bordwell and Kristin Thompson (2008, pp. 54-56) argue that films offer intense experiences by changing viewers' perceptions and attitudes. Form, as emphasised in the book, is important because it can transform viewers' thoughts and perceptions. According to the authors, the form of a work of art creates a special kind of participation that prompts viewers to perceive events differently. For example, we laugh at someone falling in real life but not in movies. This shows how the form of art affects our emotional responses.

The concept of media ecology addresses the manner in which mass media influences social structure and thought processes. In contrast, social learning theory attempts to elucidate the impact of characters, events, situations, and narratives in mass media on audience behaviour.

## **Social Learning Theory**

In his Social Learning Theory, Albert Bandura (1977, pp. vi- vii) attempted to create a framework by analyzing thought and behavior. Various studies are done to identify the root causes of human behaviour; social learning theory highlights the influence of agency, symbolic, and self-regulatory processes in psychological functioning. Social learning theory underscores the impact of socially mediated experiences, stating that human thought, emotion, and behaviour are strongly influenced by observation and direct experience.

According to social learning theory, people are influenced by environmental and personal factors. These determinants influence psychological functioning through various processes. Modelling is an important learning method when new behaviours can only be transferred through social cues. Acquiring new behaviours through other methods is much time-consuming (Bandura, 1977, pp. 11-12).

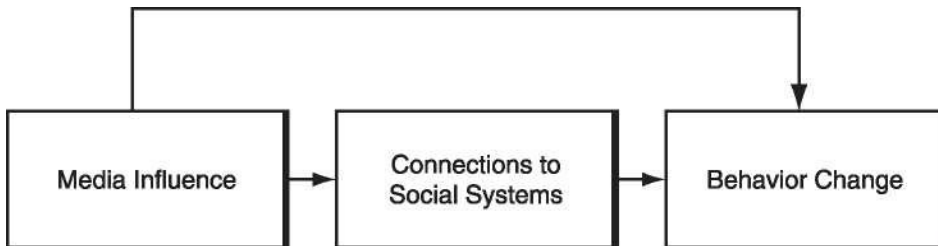
The model's characteristics will change after being observed. People may learn to emulate a hero, scientist, or cartoon character. People don't learn and emulate every behaviour they see. For observers, the indirect influence of a behaviour's outcome and characteristics increases the rate of modelling that behaviour. The lack of common characteristics between the model and observer will decrease the rate of modelling (Demirbaş & Yağbasan, 2005, p. 368). In his book chapter entitled Social Cognitive Theory of Mass Communication Albert Bandura (2009, p. 94) underscores the pervasive influence of mass media within society and underscores the necessity of comprehending the psychosocial mechanisms through which symbolic communication influences human thought, emotion, and action. Social theory provides a foundational conceptual framework for studying the determinants and mechanisms of such effects.

Social theory emphasises cognitive, agentic, self-regulatory, and self-reflective processes, which have the ability to symbolise, helping people understand and create their environment. External influences impact behaviour via cognitive processes, affecting things like which environmental events are noticed, how they're interpreted, their lasting effects, sensory impact, motivational power, and how the info they convey is organised for future use (Bandura, 2009, p. 95).

People can be encouraged to behave altruistically, volunteer, seek pleasure, show affection, select certain foods, or choose certain types of clothing through exemplification. The model's actions influence behaviour because they indicate positive outcomes (Bandura, 2009, p. 108). Bandura (2009, pp. 109-112) emphasises the impact of media on modelling, stating that television violence desensitises viewers to aggression, triggers aggression, and shapes their perception of reality. Media can influence values and behaviour.

Bandura said the media teaches and prepares people for action by changing their values, beliefs, and beliefs about what they can achieve. In other words, the media provides incentive motivation (Bandura, 2009, p. 113).

**Figure 1. Bandura's Media Effect Chart**



Source: Bandura, 2009, p. 120.



In the article *Living With Television: The Violence Profile* by George Gerbner and Larry Gross (1976, p. 175), the assertion is made that the media, particularly television, functions not only as a source of entertainment and information but also as an agent of acculturation.

Gerbner and Gross argue (1976, pp. 175-176) that television and mass media permeate every home and that fact and fiction patterns recur seasonally. Television has become a central cultural influence from early childhood, and babies are exposed to it before learning to read, making it a way of life.

### **Recent Turkish National Technology Breakthroughs and National Technology Initiative**

Since the 2000s, investments in the defence industry have increased, and technological developments have accelerated. Concurrently, Türkiye has made significant progress in line with its geopolitical position and needs, in cooperation with the state and private sector. The Unmanned Aerial Vehicles (UAVs) and Unmanned Combat Aerial Vehicles (UCAVs) developed under the leadership of Selçuk Bayraktar have met with intense international demand (Boztaş & Yıldırım Çınar, 2022, p. 1).

In the book titled *National Technology Initiative Social Reflections and Türkiye's Future*, published by the Turkish Academy of Sciences in (2022, p. 1), the President of the Republic of Türkiye, Recep Tayyip Erdoğan, made the following comment on the requirements of the National Technology Initiative:

"In today's world, the basic condition for true independence is to become a country that designs, develops, produces and exports technology. (...) Our goals beyond the horizon, which we refer to as the "Red Sea", have always been renewed. With the National Technology Initiative, Türkiye has begun to take a leading position and pave the way for technological revolutions, rather than following them from behind. With the public and private sectors in all fields, we are determined to utilise every opportunity to carry our technological development to the global arena and take an active part in international competition."

National Technology Initiative ensures Türkiye's scientific and technological independence and promotes societal transformation. Its goal is to educate well-rounded citizens who excel in science and technology while embracing ethics and morality. The National Technology Initiative strives to prepare a society ready for future challenges, involving all sectors. Today, advancements in the defence industry impact society broadly, ensuring a secure future (Bayraktar S. , 2022, p. 13).



“Let a child come and touch an aeroplane. Maybe he will work in the space program of our country in the future.” It is essential for a fully independent and strong Türkiye that we spread this ideal to every point of our geography as much as possible” (Bayraktar S. , 2022, p. 13).

According to Kacır (2023, p. 29), the success of the National Technology Initiative is contingent upon human capital, technology entrepreneurship, R&D, innovation capacity, and public policies. Since its inception in 2018, TEKNOFEST has served as a unifying platform for millions of individuals interested in technology, while the DENEYAP workshops have been instrumental in nurturing young talent from the age of 11. The expansion of these educational Initiatives is poised to enhance the impact of the move.

The overarching objective of the National Technology Initiative is to align the country's youth and child population with the state's strategic objectives, thereby augmenting its capacity to make a significant impact in this domain. This objective is pursued through institutions such as TÜBİTAK, MEB, DENEYAP, and TEKNOFEST, which aim to expose children to national and domestic technology. The efficacy of this Initiative hinges on cultivating technology awareness among children. The identification of particularly gifted children is of particular importance in the context of the National Technology Initiative, as they possess the potential to make significant contributions to the field (Temizhan, Denli, & Öztürk, 2023, p. 361).

## **The Development of Animation Cinema in Türkiye and the Role of TRT**

The advent of animated cinema in Türkiye coincided with the 1930s, marking the introduction of Disney films and subsequently inspiring Turkish cartoonists to explore this artistic genre (Hünerli, 2000, p. 51). In the 1940s, Türkiye's animation cinema began with cartoons made by caricature artists for advertisements. However, the field was unable to develop due to a lack of trained professionals and insufficient state support. After the 1940s, filmmakers who studied abroad set up new studios and trained staff in animation after returning home (Alıcı, 2021, pp. 55-56).

The 1970's saw significant growth in the animation sector following TRT's entry into the field. TRT began incorporating animation examples in the credits and intermissions. By the late 1970s, as television began to influence cinema audiences, production of animated film shifted to TV, using video technology (Hünerli, 2000, p. 57). During the latter half of the 1980s, numerous studios -including Çizgi Reklam, Tunç İzberk Studio, Tele Çizgi, and Ajans Bulu- specialized in producing educational and instructive animated films for various governmental institutions. These films addressed a wide range of subjects, including traffic safety, forest conservation, the harms of smoking, and family issues (Hünerli, 2000, p. 58).

Turkish animation developed thanks to TRT's support of local productions since the 1980s. Since 2008, TRT children's channel has increased domestic productions by supporting Turkish animation and cartoons (Alicenap, 2015, p. 15). Animated productions such as Rafadan Tayfa, İstanbul Guardians, Maysa ve Bulut, and Keloğlan Hikayeleri are important cultural and national values for young children. Türkiye's animation sector has developed rapidly since the 2000s due to technology and thematic channels. TRT Çocuk and Minika Çocuk channel have contributed to the increase in animation productions. Law No. 5224 of 2004 has also increased domestic animation productions (Alıcı, 2021, pp. 55-56).

Figure 2. 2023 Rating Data Source

| Timehands >>    | Total Day |        | Prime Time (20:00-23:00) |        | OPT (07:00-20:00) |        | OPT 07:00-18:00 |        | PT 18:00-25:00 |        | PT 18:00-24:00 |        | PT 19:00-24:00 |        |
|-----------------|-----------|--------|--------------------------|--------|-------------------|--------|-----------------|--------|----------------|--------|----------------|--------|----------------|--------|
| KANAL           | RTG %     | SHARE  | RTG %                    | SHARE  | RTG %             | SHARE  | RTG %           | SHARE  | RTG %          | SHARE  | RTG %          | SHARE  | RTG %          | SHARE  |
| TTV             | 15.53     | 100.00 | 36.09                    | 100.00 | 14.58             | 100.00 | 12.48           | 100.00 | 29.84          | 100.00 | 31.86          | 100.00 | 33.55          | 100.00 |
| 360             | 0.13      | 0.81   | 0.28                     | 0.79   | 0.12              | 0.82   | 0.11            | 0.86   | 0.22           | 0.73   | 0.23           | 0.72   | 0.24           | 0.73   |
| A2              | 0.27      | 1.76   | 0.63                     | 1.76   | 0.28              | 1.91   | 0.26            | 2.04   | 0.48           | 1.61   | 0.51           | 1.61   | 0.54           | 1.61   |
| AHABER          | 0.25      | 1.59   | 0.43                     | 1.18   | 0.26              | 1.78   | 0.23            | 1.88   | 0.39           | 1.29   | 0.40           | 1.25   | 0.41           | 1.21   |
| A SPOR TV       | 0.14      | 0.90   | 0.39                     | 1.09   | 0.10              | 0.71   | 0.09            | 0.68   | 0.30           | 1.01   | 0.31           | 0.99   | 0.34           | 1.02   |
| ATV             | 1.72      | 11.06  | 3.77                     | 10.44  | 1.83              | 12.56  | 1.55            | 12.43  | 3.23           | 10.83  | 3.58           | 11.24  | 3.56           | 10.62  |
| BENGUTURK       | 0.00      | 0.02   | 0.00                     | 0.01   | 0.00              | 0.03   | 0.00            | 0.03   | 0.00           | 0.02   | 0.00           | 0.02   | 0.01           | 0.02   |
| BEYAZ TV        | 0.18      | 1.18   | 0.49                     | 1.95   | 0.14              | 0.98   | 0.11            | 0.91   | 0.39           | 1.30   | 0.40           | 1.27   | 0.43           | 1.28   |
| CARTOON NETWORK | 0.20      | 1.29   | 0.26                     | 0.72   | 0.26              | 1.81   | 0.25            | 1.99   | 0.26           | 0.88   | 0.28           | 0.88   | 0.26           | 0.79   |
| CNN TURK        | 0.31      | 2.01   | 0.70                     | 1.94   | 0.23              | 1.61   | 0.20            | 1.62   | 0.61           | 2.06   | 0.61           | 1.90   | 0.65           | 1.94   |
| DIYANET TV      | 0.01      | 0.08   | 0.03                     | 0.09   | 0.01              | 0.08   | 0.01            | 0.09   | 0.02           | 0.07   | 0.02           | 0.07   | 0.02           | 0.07   |
| DMAX            | 0.14      | 0.89   | 0.24                     | 0.66   | 0.13              | 0.90   | 0.12            | 0.96   | 0.22           | 0.74   | 0.22           | 0.69   | 0.23           | 0.67   |
| FLASH HABER TV  | 0.02      | 0.12   | 0.03                     | 0.09   | 0.02              | 0.15   | 0.02            | 0.14   | 0.03           | 0.11   | 0.04           | 0.11   | 0.03           | 0.10   |
| FOX             | 0.95      | 6.09   | 2.59                     | 7.18   | 0.85              | 5.82   | 0.60            | 4.82   | 2.12           | 7.12   | 2.33           | 7.31   | 2.62           | 7.81   |
| HABER GLOBAL    | 0.06      | 0.35   | 0.13                     | 0.35   | 0.04              | 0.31   | 0.04            | 0.31   | 0.11           | 0.35   | 0.11           | 0.35   | 0.12           | 0.35   |
| HABER 1 UHK     | 0.17      | 1.13   | 0.36                     | 1.00   | 0.15              | 1.04   | 0.13            | 1.07   | 0.32           | 1.08   | 0.32           | 1.01   | 0.34           | 1.01   |
| HALK TV         | 0.28      | 1.79   | 0.87                     | 1.08   | 0.35              | 2.41   | 0.31            | 2.45   | 0.42           | 1.42   | 0.44           | 1.39   | 0.39           | 1.17   |
| KANAL 7         | 0.48      | 3.11   | 1.04                     | 2.87   | 0.49              | 3.36   | 0.42            | 3.33   | 0.86           | 2.89   | 0.92           | 2.89   | 0.92           | 2.74   |
| KANAL D         | 1.00      | 6.44   | 2.60                     | 7.19   | 0.88              | 6.01   | 0.72            | 5.81   | 2.09           | 7.01   | 2.27           | 7.12   | 2.48           | 7.38   |
| KRT TV          | 0.04      | 0.26   | 0.06                     | 0.17   | 0.05              | 0.32   | 0.04            | 0.35   | 0.06           | 0.19   | 0.06           | 0.19   | 0.06           | 0.18   |
| MINIKA COCUK    | 0.09      | 0.61   | 0.15                     | 0.42   | 0.12              | 0.85   | 0.11            | 0.90   | 0.14           | 0.46   | 0.15           | 0.47   | 0.14           | 0.43   |
| NTV             | 0.15      | 0.99   | 0.26                     | 0.73   | 0.16              | 1.09   | 0.15            | 1.20   | 0.23           | 0.79   | 0.24           | 0.74   | 0.24           | 0.72   |
| SHOW TV         | 0.97      | 6.22   | 2.49                     | 6.91   | 0.06              | 5.90   | 0.66            | 5.29   | 2.00           | 6.95   | 2.26           | 7.00   | 2.41           | 7.10   |
| STAR TV         | 0.90      | 5.77   | 2.55                     | 7.06   | 0.71              | 4.88   | 0.65            | 5.17   | 1.88           | 6.29   | 2.02           | 6.34   | 2.20           | 6.57   |
| TELE1           | 0.08      | 0.50   | 0.15                     | 0.41   | 0.08              | 0.55   | 0.07            | 0.53   | 0.14           | 0.46   | 0.14           | 0.45   | 0.14           | 0.42   |
| TEVE2           | 0.20      | 1.26   | 0.29                     | 0.81   | 0.21              | 1.44   | 0.16            | 1.30   | 0.35           | 1.16   | 0.35           | 1.09   | 0.33           | 0.98   |
| TGRT HABER      | 0.09      | 0.59   | 0.21                     | 0.59   | 0.09              | 0.64   | 0.08            | 0.65   | 0.16           | 0.55   | 0.18           | 0.56   | 0.19           | 0.56   |
| TLC             | 0.12      | 0.79   | 0.24                     | 0.68   | 0.11              | 0.75   | 0.10            | 0.78   | 0.21           | 0.69   | 0.21           | 0.66   | 0.22           | 0.66   |
| TRT 1           | 0.03      | 5.32   | 2.97                     | 8.22   | 0.50              | 3.40   | 0.41            | 3.30   | 2.05           | 6.07   | 2.26           | 7.10   | 2.55           | 7.59   |
| TRT BELGESEL    | 0.25      | 1.62   | 0.51                     | 1.42   | 0.25              | 1.74   | 0.23            | 1.83   | 0.43           | 1.44   | 0.45           | 1.41   | 0.47           | 1.39   |
| TRT COCUK       | 0.35      | 2.23   | 0.47                     | 1.29   | 0.47              | 3.25   | 0.45            | 3.58   | 0.45           | 1.50   | 0.49           | 1.53   | 0.46           | 1.38   |
| TRT HABER       | 0.39      | 2.52   | 0.71                     | 1.96   | 0.44              | 2.99   | 0.38            | 3.05   | 0.63           | 2.13   | 0.68           | 2.12   | 0.68           | 2.03   |

Source: TIAK, 2024.

TRT Çocuk (2024) offers educational and cultural content for children aged 3 to 12. Its content combines entertainment with education to create awareness of science, technology, and society. The channel produces national values-based content and Turkish language content that is suitable for children. TRT Çocuk follows technological, technical, and scientific developments in Türkiye and produces entertaining and informative children's content. This makes TRT Çocuk an important player in raising children's awareness of these developments. While animated films such as Captain Kaptan Pengu ve Arkadaşları and Su Elçileri address important problems of today and the future, such as climate change, sustainability, and water crises, they do so in an entertaining way. They also address disasters and solutions. Animated films such as Aslan and Aslan'ın Deney Odası show how to produce a product in accordance with scientific standards. Animated cartoons such as Doru, Niloya, Babamın Gölgesi 1915, Elif ve Arkadaşları, Tay, Ege ile Gaga, Kuzucuk, Maysa ve Bulut, and Nasrettin Hoca give important messages about basic moral, ethical, and values education. In line with the main objectives of the National Technology Initiative, animated films such as Ekip: Siberay, Trafik Tayfa, Dijital Tafia, Bulmaca Kulesi, Taktik, Akıllı Tavşan Momo, Küçük Hezarfen, among others, address basic scientific and technological developments in our country in a manner suitable for children.

The table above shows the rating data for 2023. According to the table, the Cartoon Network, Minika Çocuk, and TRT Çocuk channels broadcast thematic programs for children. Minika Çocuk has a rating of 0.09, Cartoon Network 0.20 and TRT Çocuk 0.35. TRT Çocuk is the most watched channel among thematic children's channels in Türkiye.

According to the 2024 Survey on Children's Use of Information Technologies, conducted by the Turkish Statistical Institute (TÜİK), there is clear evidence of the digitalisation of media consumption habits among children. However, television content continues to maintain a strong presence. According to the most recent data, the primary purpose for which children use digital platforms is to watch videos, with a high rate of 83%. This finding suggests that television plays a significant role in media consumption, encompassing both traditional broadcasting formats and digital platforms.

### **TRT Co-Production Animation Films and National Technology Initiative**

The high rate of viewership of the animated films broadcast by TRT Çocuk has led to the production of motion pictures of the content. Animations broadcast on the channel have also been released in theatres. On December 1, 2014, the series titled Rafadan Tayfa, which was broadcast on TRT Çocuk channel, was released as a feature film in Rafadan Tayfa: Dehliz Macerası (2018), Rafadan Tayfa: Göbeklitepe (2019), Rafadan Tayfa: Galaktik Tayfa (2023), Rafadan Tayfa: Hayrimator (2023) and Rafadan Tayfa: Kapadokya (2024).

Released on January 6, 2023, Rafadan Tayfa: Galaktik Tayfa was screened in 81 provinces and 692 theatres, and also met moviegoers in Germany, Austria, Belgium, the Netherlands, Denmark, the United Kingdom, Switzerland, France and Azerbaijan, reaching 1 million viewers two weeks after its release (Şani, 2023).

| Table 1. Information about the Rafadan Tayfa film series |           |
|--|-----------|
| Movie Name and Year of Production                        | Views     |
| Rafadan Tayfa: Dehliz Macerası (2018)                    | 1.802.339 |
| Rafadan Tayfa: Göbeklitepe (2019)                        | 3.444.814 |
| Rafadan Tayfa: Galaktik Tayfa (2023)                     | 2.853.070 |
| Rafadan Tayfa: Hayrimatör (2023)                         | 2.815.328 |
| Rafadan Tayfa: Kapadokya (2024)                          | 2.272.717 |
| Total: 13.188.268  |           |

Source: Box Office, 2024.

Accordingly, the film Rafadan Tayfa Hayrimator, which chronicles the preparations of the beloved heroes from TRT children's program Rafadan Tayfa for a grand adventure unfolding in a historical and futuristic setting, has emerged as the most viewed film (Uştuk, 2024).

Minister Kacı praised Rafadan Tayfa's role in the National Technology Initiative, highlighting the value of children's involvement in tech. He noted the importance of domestic productions in instilling values and integrating technology in a way that's appealing to kids. Minister of Culture and Tourism Mehmet Nuri Ersoy also highlighted the impact of domestic animated films, pointing to their increasing popularity online. Producer İsmail Fidan underscored the leading status of Rafadan Tayfa characters in Turkish culture, noting their ability to unite different generations (Sanayi ve Teknoloji Bakanlığı, 2023).

Animated films represent a significant auditory and visual medium, playing a pivotal role in fostering children's imaginative capacities and motivating them to utilize these faculties (Bilis, 2014, p. 204). Animated films help children develop their imagination and learn about abstract concepts. Local animations help children adapt to society. TRT co-productions present Türkiye's technological and scientific developments to children in entertaining ways, teaching them morals, values, and human qualities. These contents help children learn about developments through the media.

## Methodology and Methods

The Rafadan Tayfa movie series, which was taken as a sample in the study, was analyzed in the context of sociological film criticism, one of the qualitative text analyses.

Films are regarded as artistic and cultural creations from a sociological perspective. This method incorporates not only the director's subjective thoughts but also the conditions of the period in which the film was produced. Irrespective of the film genre or period, films are examined as documents that provide sociological data. This approach entails a comprehensive examination of the reflection of social values in films, the influence of films on social attitudes and behaviours, and the manner in which films reinforce or effect change in these values (Özden, 2004, pp. 153-154).

The endeavour to discern the latent meanings embedded within films is a formidable task. A sociological approach necessitates a comprehensive understanding of the nation in which the film was produced. Cinema has been shown to be connected to social events, and the society depicted in films has been demonstrated to be a parallel of real society. Consequently, the revelation of concealed reflections and the implementation of sociological criticism function as instruments for evaluating the contemporary moment by establishing connections between disparate concepts (Kabadayı, 2013, pp. 55-57).

Sociological criticism explains a film by considering the socio-economic conditions of its time. This method highlights important social ideas. Sociological film criticism sees films as a way to understand an individual's role in society and its dynamics. In this case, movies serve as a means for culture to express and sustain itself (Özden, 2004, pp. 155-160). When approached from a sociological perspective, film criticism reveals that films serve as a medium for expressing and conveying cultural, artistic, commercial, and technological values within society. To understand this process, it is necessary to research the film's content, the psychological needs of the audience, the filmmakers' aims, and the social and cultural forces at work (Akt. Özden, 2004, p. 160).

Film critics who employ a sociological approach endeavour to identify expressions within the cinematic narrative that facilitate understanding among individuals, who are social beings existing within social relationships, of each other, their environment, and society. The sociological approach to film analysis involves presenting themes and role models that are fundamental to the film's message through characters who exhibit specific class characteristics. These themes and characters originate from social life and emerge in the context of the relationships of a social environment (Özden, 2004, p. 161).

Sociological film criticism is a qualitative analysis method that aims to make sense of a film by taking into account the economic, ideological, and developmental structures of the society in which it is produced, rather than focusing on its individual aspects. This approach is predicated on the presupposition that films function not only as entertainment products but also as conduits for social realities, identity and class relations, and cultural values. Consequently, the historical, technological, cultural, and social background of the film under scrutiny in sociological criticism must be thoroughly understood. The symbols, places, plot, and developments in the movie are not merely fictional; they also provide insight into the traditions and changes within that

society. The emphasis or disregard of specific issues by the film critic enables the application of social readings. However, given the unique sociological dynamics inherent in each nation, the application of overarching theories may not always be adequate. The extent to which the critic is familiar with the dynamics, historical conditions, and cultural symbols of the society under analysis will determine the feasibility of analysing the film (Kabadayı, 2013, pp. 54-62).

In consideration of the aforementioned points, the animated film *Rafadan Tayfa: Galaktik Tayfa*, selected as an example in this study, has been analysed using sociological film analysis methods in the context of the “Century of Türkiye” vision announced in 2022. The objective of this analysis is to examine the technological transformation and cultural elements in our country over the recent years.

Rafadan Tayfa film series is as follows:

| Table 2. Information about the Rafadan Tayfa film series |              |                    |                                 |           |
|--|--------------|--------------------|---------------------------------|-----------|
| Movie Title  | Director     | Year of Production | Producer                        | Views     |
| Rafadan Tayfa Dehliz Macerası                            | İsmail Fidan | 2018               | ISF Film Production, TRT Cinema | 1.802.339 |
| Rafadan Tayfa Göbeklitepe                                | İsmail Fidan | 2019               | ISF Film Production, TRT Cinema | 3.444.814 |
| Rafadan Tayfa Galaktik Tayfa                             | İsmail Fidan | 2023               | ISF Film Production, TRT Cinema | 2.853.070 |
| Rafadan Tayfa 4: Hayrimatör                              | İsmail Fidan | 2023               | ISF Film Production, TRT Cinema | 2.815.328 |
| Rafadan Tayfa: Kapadokya                                 | İsmail Fidan | 2024               | ISF Film Production, TRT Cinema | 2.272.717 |

The film *Rafadan Tayfa Galaktik Tayfa* was selected from the *Rafadan Tayfa* series of movies for examination using the purposive sampling method. Purposive sampling, a qualitative research method, has been demonstrated to offer substantial advantages in deriving valid generalisations from the universe. This approach, as outlined by Yıldırım and Şimşek (2020, p. 107) employs probability-based sampling and facilitates a comprehensive examination of phenomena believed to possess rich information and representation.

In *Qualitative Research Design: An Interactive Approach*, Joseph Maxwell (1996, p. 99) posits that purposive sampling can be strategically employed to obtain information that is not directly obtainable from the options for specific settings, people, or activities, particularly for the objectives of the study. Maxwell asserts that in qualitative selection decisions, it is imperative to select settings, people, and narratives that can provide the information necessary to address the themes specified in the conceptual framework of the research.



## *Sociological Analysis of Rafadan Tayfa Galaktik Tayfa Movie*



### **Plot of the Film**

In Rafadan Tayfa Galaktik Tayfa, an alien named Zobi comes to Earth but is unable to return home because his vehicle is broken. Zobi meets Hayri's grandfather and asks for help, but they fail. Zobi falls into a long sleep and travels through time, eventually arriving in the present day. He finds Hayri and introduces himself with his grandfather's greeting. Hayri and his friends protect Zobi from evil people and send him back to space. They secretly enter the Ministry of Industry and Technology's Space Station and board Zobi onto a spaceship. Hayri also boards the ship to accompany Zobi. Finally, Zobi reunites with his family.

The main characters in the movie Rafadan Tayfa Galaktik Tayfa are:

**Hayri:** Known for his cheerful and greedy nature, he is the most energetic and helpful member of the group.

**Kamil:** Calm, logical, and knowledgeable about technology, he is the group's rational character.

**Akın:** Adventurous and brave, he is a child with leadership qualities.

**Mert:** Quiet, honest, and reliable, he values team spirit.

**Sevim:** A smart, determined girl who supports her friends.

**Hale:** A curious and outgoing character who approaches events with a different perspective.

**Zobi:** A cute and well-meaning alien who has fallen to Earth and is looking for help to return home.

**Villains (agents):** Mysterious and self-serving individuals who want to steal Zobi's technology.

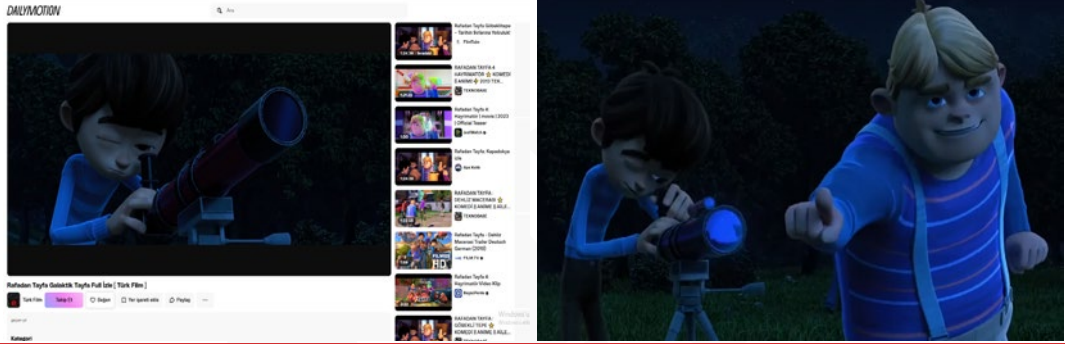


### ***National Technology Representations Used in Rafadan Tayfa Galaktik Tayfa Movie***

A close examination of the films selected as a sample reveals that many scenes align with the aims and objectives of the National Technology Initiative discussed in the literature section. In the context of social learning and media ecology theories, this series of films can be regarded as significant exemplars in promoting children's utilisation of technology and incorporating younger age groups into the National Technology Initiative.

In the film Galaktik Tayfa, the protagonist Hayri and his companions engage in scientific research by observing celestial phenomena. The children, who utilise a telescope to observe the celestial bodies, engage in a form of research by monitoring the alterations in the celestial bodies' orbits. Through meticulous observation of the celestial bodies, Hayri and his companions make a remarkable discovery: a spaceship. In this manner, Turkish astronauts have initiated a thorough examination of the spaceship.

**Figure 3-4. Rafadan Tayfa Scientific Research**



**Figure 5-6. Representations of the National Technology Initiative**



Furthermore, the film Galaktik Tayfa incorporates the findings of Turkish astronauts in space research. On the one hand, the film incorporates children's research activities, and on the other hand, it aims to raise awareness among children regarding the technological and scientific advancements occurring within Türkiye.

Social learning theory says we can learn through modelling. In *Galaktik Tayfa*, the main characters work in space science and conduct research using technology. This may motivate children to pursue space science.

Social learning theory suggests that reinforcement and imitation can motivate viewers. For example, the movie's scenes may have encouraged teamwork and engineering knowledge after Rafadan Tayfa's discovery of the spacecraft. The Crew's reward for going to the newspaper aligns with this. This scene reinforces the idea that teamwork and engineering, science, and technology are valued.

Additionally, it is discussed in the context of historical figures that these activities, which have been developing in Türkiye, have not only intensified in recent years but also date back to ancient times. According to the scenario, Hayri's great-grandparents met Zobi and devised numerous inventions to facilitate Zobi's return home. Hayri's great-grandfather, Cevizci Hayri Efendi, endeavoured to repatriate Zobi by fabricating an apparatus analogous to a rocket, while his other grandfather sought to do so by means of a hot air balloon, albeit unsuccessfully.

This situation reveals the history of technological and technical studies, showing that such studies have been ongoing since the early days of Türkiye and that new developments did not emerge out of nowhere.

Like his grandparents, Hayri started working to send Zobi home. The crew searches for the space capsule's location, examines the grandfathers' memoirs, finds the secret code, and goes to the Observatory. They find the capsule, but its parts have been removed, and only the skeleton remains. The movie aims to raise children's and young people's awareness by providing information about Türkiye's historical context and technological advancements.

Hayri and his companions proceed to the Space Technologies Base with the objective of facilitating Zobi's return home. In this scene, Turkish astronauts are depicted as preparing to go into space, thereby symbolising Türkiye's advancements in the domains of space, satellites, and astronomy in recent years.

**Figure 7-8. Representations of the National Technology Initiative**



Figure 9-10. Representations of the National Technology Initiative



Hayri and his companions endeavour to safeguard Zobi from potential harm inflicted by malevolent forces. Through their efforts, they successfully transport Zobi onto a Turkish spacecraft, thereby ensuring his safe voyage into space. According to the script of the film, the following news text was made:

“Dear viewers, as you know, a spaceship was discovered in our orbit, and this event caused a great resonance all over the world. A space expedition was launched by the Turkish Space Agency under the leadership of the Ministry of Industry and Technology to investigate the ship. Our national and indigenous rocket, equipped with a hybrid engine, the culmination of the National Technology Initiative, has reached orbit. According to the report, a child from Istanbul emerged from the rocket. It is not known how this child got there, but it is a fact that he went down in history as the youngest person to go into space.”

According to social learning theory, behaviour imitation can provide a model for the film's viewers to exhibit appropriate behaviours. The film's interest in space, science, engineering, and technology may inspire children to pursue similar subjects.

The film *Rafadan Tayfa* creates a Türkiye-centered scientific discovery narrative, emphasising space exploration, innovation, and national technologies. It highlights the national importance of science and technology. According to media ecology, animated films affect children's perception of the world. The film emphasises the importance of national space technologies and projects, shaping children's technology perspective by highlighting its accessibility.

The film challenges the traditional understanding of heroism by showcasing ordinary children as space explorers, replacing classic superheroes with scientists and engineers engaged in scientific pursuits. The film positions children as true heroes, capable of changing the world through science and technology. It highlights the role of the Ministry of Industry and Technology and the Turkish Space Agency in this narrative.

### ***Representations of Turkish Traditions and Customs in Rafadan Tayfa Galaktik Tayfa Movie***

The film *Rafadan Tayfa Galaktik Tayfa* presents educational content for children, including Turkish customs, traditions, and dialects. When Zobi wakes up on the boat, he meets a Black Sea fisherman (Yunus) and an Aegean mate (Mehmet). The Black Sea fisherman speaks with the Black Sea dialect while his assistant speaks with the Aegean dialect. In the opening scene, the entrance music is sung by the kemenche. This scene introduces children to different dialects and the changes that occur in Zobi's body as a result of feeding him anchovies. Throughout the film, Zobi overcomes difficulties by eating anchovies, which are associated with the Black Sea region in Türkiye. This brings anchovies to the forefront and was perceived by children in the context of the basic parameters of media ecology theory.

The film portrays important Turkish cultural and traditional values, such as hospitality, benevolence, and humility. Black Sea fishermen welcomed Zobi, who was caught in their nets, and accepted him. Despite his alien status, the fishermen treated him with friendship and offered him anchovies.

**Zobi:** (looking at the steamed anchovies) 'It looks pretty good. Do you need any help?'

**Yunus:** Look, my servant, we either eat or host what comes out of the sea. Have a seat at the table.

**Mehmet:** (addressing Zobi): Come on then, bon appétit, honey sugar, eat up.

As it is clear from the dialogue, Yunus and Mehmet approach Zobi in a helpful and hospitable manner. When Zobi is offered anchovies, he eats them quickly and asks for permission to see Hayri, but the fishermen insist that he finish his meal. Hospitality, which holds an important place in Turkish customs and traditions, is exemplified in the movie so that children can learn these valuable lessons.

The movie contrasts good and evil, a major topic in philosophy, using drawings and writing to clarify the concepts for children and its target audience. It was created based on children's imagination with the guidance of educators to prevent confusion.

**Figure 11-12. Representation and Embodiment of Evil**



**Figure 13-14. Representation and Embodiment of Evil**

The characters on the license plates are designed to help children understand good and evil. The drawings depict evil and evil characters in various ways. Considering the impact of media on children, the film includes didactic elements that emphasise basic human values. The soundtrack was written and performed by Tarık Ergün in an instructive, educational, and entertaining manner. Since the Rafadan Tayfa series was broadcast on TRT Çocuk channel for 10 seasons before the movies, children are familiar with this music.

## Result

The Rafadan Tayfa series is a cartoon series that began on TRT Çocuk TV channel in 2014. Since then, it has aired for ten seasons and gained a strong following among children. TRT's Rafadan Tayfa films have achieved notable popularity among a specific audience. Directed by İsmail Fidan, the films were produced in a serial format and attracted a substantial viewership. The similarity between the characters has made the films more easily understood, despite the diversity of the themes presented. The films generally focus on friendship, fundamental values, culture, and hospitality. The animated film Rafadan Tayfa Galaktik Tayfa endeavours to introduce and convey Türkiye's national technology vision to children and young people through popular media. The film employs animation technology and digital storytelling to educate its audience on the significance of domestic and national technology in an intuitive, entertaining, and didactic manner. The film addresses themes pertaining to scientific exploration, including space, rocket systems, and domestic defence technologies. These themes are intricately interwoven with the defence industry and space research within the broader context of Türkiye's National Technology Initiative.

The animated design of the movie is important in terms of attracting children's perception and attention. The visual effects, design of the spaces and sci-fi elements are part of the vision of domestic technology. As such, animations about Türkiye's domestic production projects are an important part of the media ecology to ensure that children grow up with awareness of technology.



The characters in the film are sympathetic figures that children can identify with, serving as positive role models by being interested in science and technology, utilising domestic technology to overcome difficulties, and showing curiosity about space exploration. In a sense, the characters in the movie convey the message that problems can be solved through science and technology, leveraging support from technology, research, and science to address their issues. Thus, the audience learns through observational learning.

The Galaktik Tayfa film promotes the National Technology Initiative, led by the Ministry of Industry and Technology, and encourages children's involvement. TEKNOFEST, a competitive event for middle schoolers, has evolved into a mass media platform for introducing kindergarten and primary school students to STEM subjects. This aligns with the concept that mass media shape social engagement and educational opportunities through media and social learning theories. In the film, children are depicted perpetually engaged in research and academic pursuits within the library, meticulously examining celestial bodies and inquiring, establishing a paradigm for the audience's own intellectual engagement. Hayri, who inadvertently embarks on space missions, generates excitement among children. The National Technology Initiative aims to achieve progress through technological restructuring that encompasses all age groups. Mass media is utilised to inculcate this consciousness in children and young people via an ideological perspective. Films address fundamental moral values and represent concepts such as friendship, good and evil, and history and diversity in a manner suitable for children.

The film Rafadan Tayfa Galaktik Tayfa functions not only as a form of entertainment for children but also as a significant exemplar of the impact of media content on children's social, moral, and cognitive development. In this sense, when evaluated in the context of Bandura's social learning theory, the film presents many important examples that can serve as models for viewers through the behaviour patterns of the characters. Hayri's actions, characterised by a sense of responsibility towards Zobi, his helpfulness, solidarity, and determination, serve as a catalyst for children's learning through observation. This phenomenon aligns with the principles of modelling and reinforcement that form the basis of the theory. Hayri's ownership of his long-standing friendship and his transformation of it into action serve as a significant exemplar of intergenerational value transfer for children. Conversely, when evaluated within the framework of media ecology theory, the film provides significant insights into how media content is situated within the intellectual, cultural, and technological domains of children. The employment of technology, space travel, scientific discoveries, and the depiction of state-supported institutions in the film is intended to cultivate a fondness for the technical and technological advancements of the modern world among children, thereby fostering their interest in these developments. Media ecology posits that media is not merely content; it also engenders an environment that shapes individu-

als. In this context, the film not only provides didactic information to children but also engenders changes in their values, social relationships, and perceptions of the world. In conclusion, the film Rafadan Tayfa Galaktik Tayfa presents model behaviours in line with social learning theory and, from a media ecology perspective, clearly demonstrates how media content is decisive and influential in children's lives.

It is important to note that the study is not without its limitations. The present study focuses exclusively on a single animated film, a limitation that reduces the generalisability of the findings. Moreover, the audience experience was not directly observed; it was based on one of the qualitative text analyses of the selected film. Despite the film's target demographic being children, there is a paucity of empirical data concerning how child viewers interpret the film.

The following observations can be posited for subsequent research: A diverse array of animated films intended for children can be examined through the application of analogous theoretical frameworks. Quantitative studies can be conducted on the kinds of meanings children attribute to these contents through audience-based studies. The incorporation of studies that are supported by pedagogical approaches and address how child audiences interpret such productions within the scope of media literacy is recommended. Moreover, by examining the use of digital technologies through the lens of media ecology theory, comprehensive findings can be produced regarding the transformation of children's culture in the present day. From these perspectives, the study presents an original discussion on the relationship between media and society, grounded in its theoretical framework, and opens the door to new research by being supported with broader samples and methods.





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