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## Indian 2D, 3D Animated Films– Struggle and challenges: A case study

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### ABSTRACT

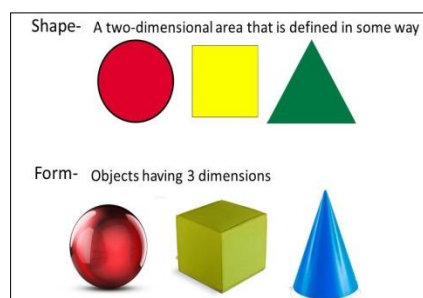
*It is assumed proudly by the Indians that Indian animation has additionally reached a considerable position inside the world state of affairs and is capable of making its manner to the world enterprise. But even after all things, truly saying that Indian animation still is in the meager position. Indian animation had been initiated in the nineteen century. If it is in reference to producing the quality of animation, India still is in a poor position. Indian animation in particular-2D and 3D, concerning animated film or series, has to face many challenges of struggling differently for the world scenario in terms of other countries. This study is going to look at all the causes, issues and circumstances under which Indian animation (2D, 3D) is still in dilemma about its position, in this respect the study will provide valuable data and scientific justification on the same.*

**Keywords**— Animation, 2D Animation, 3D Animation, Struggle, Challenge, Poor, Position

### 1. INTRODUCTION

The whole world is now stricken by animation fever everywhere in each sector. Animation serving like unbeatable, even the modern world is extremely difficult to think without animation in which Indian animation is considered being in one of the leading position. The Indian film industry is the second largest industry in this planet and today industry can't imagine any single way without animation. In every single film, we are involving animation for achieving more realistic and creative approaches. Recently we were able to produce some good movies like RaOane, Robot, and Robot.2.0 Baahubali: The Beginning, sequel Baahubali: The Conclusion and Etc. which has full use of animation but in spite of that fact, Indian animation is still struggling in a different way.

This research will be going through to find out about all those issues and reasons in the topic concerned. Being an animator and researcher what I have experienced is that Indian animation is facing the challenge, in many ways, notably 2D and 3D animation is more struggling where Indian VFX may be considered in a commendable position after watching Baahubali and 2.0. To investigate the study, it is required to mention something about animation for better understanding. Here the terminology - "animation" means to give movement that means when a series of drawing or picture appear in chronological order before human eyes it produces an illusion of movement which is considered as animation and this animation has different segments like 2D, 3D, VFX, Motion Graphics, etc. 2D animation means, the animation having 2dimention-height and width and 3D animation means, the animation having 3dimention-height, width, and depth.



**Fig. 1: About 2 and 3 Dimension shape and form**

In this context it is also needed to mention that 2dimention is considered as shape and 3dimention considered as form, this is the major difference between shape and form. But when 2D and 3D animation are being shown through any screen, it is all about creating an illusion of light and shade, there is no original depth made in this respect. An exclusive example of Indian 2D animation is "Chota Bhim" and "Road Side Romeo" is a 3D animation movie. According to records, Indian first 2D animation

“The Banyan Deer” (1957) which was designed at “Films Division” of India studio initiated by veteran artist Ram Mohan and other hand television series “Captain Vyom” was the first Indian 3D and VFX animated series. In this way the Indian animation’s improvement of computer-generated animation started a bit later, but Europe, America and different countries like Japan, China, and Korea of Asia are in an important role.

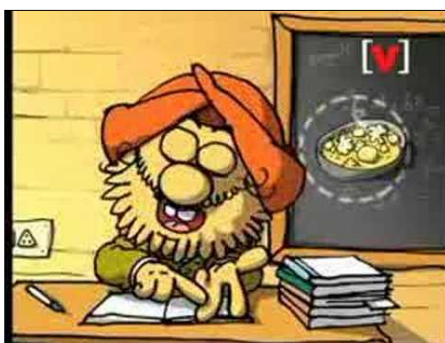
In the several kinds of research there may have been explorations on the topic but this investigation is going to investigate more about the concern. However, this study aims to talk about computer generated animation, in terms of 2D and 3D animation the context will explain every nuance in comparative, systematic, analytical process and parameters related to the above concerns.

## 2. RESEARCH METHODOLOGY

The research methodology is a rational investigation and assessment with regards to the concerned topic with principle constructing approach and logical evaluation. Data has been amassed through the primary and secondary procedure, some information is procured from an encyclopedia, different associated journals, magazines, books, interviews. Collective views about the context from the professionals of the precise area like industry people and educational professionals have also been taken into consideration along with companies’ related statistics. After going through all collective statistics, positive evaluation has been able to be achieved. Hope the following records will assist to make a feel to get a scientific assessment at the equal.

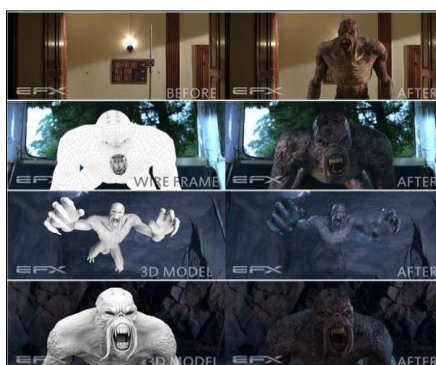
## 3. DISCUSSION

In a survey it is mentioned that most of the Indian audiences are in doubt that animation is a cartoon and is not a serious matter of concern but also it is a matter of child concern, they would not believe to devote their apprehension on it. Commonly Indian audiences still like to watch typical Bolly-woody masala movie. Simpoo Singh a tele series for Channel V in 1999 directed VaibhavKumaresh of Vaibhav Studios, which was a popular character, but it remained Very flop movie; Nikhil Advani the famous Indian director and animator mentioned that “We have to stop calling animated feature films cartoons and considering theme to be only for children” this shows that only children who are interest to watch animated film; again Arjuna and Roadside Romeo were a great disappointment to the industry although Road Side Romeo was a big budget film.



**Fig. 2: Simpoo Singh 2D animated character**

Animator Kumaresh mentioned that the audience should understand the difference between Bollywood movie and animated movie which is a different language of the art form. VaibhavKumaresh also mentioned that, until some years in the past, the Indian animation enterprise become no longer in a massive role inside the global situation, and animation turned into also taken into consideration a steeply-priced proposition, In this context Indian channels desired to buy a readymade movie like “Doraemon” “Ninja Hattori” “for an entire season at a totally low fee, in which Indian animation has nonetheless been short movie demand at a higher price. There is another reason that there should be an addiction on it in Japan animation is a sensation and there is a deep impact on those which are lacking in Indian animation and people across the world see Japanese animation in this sense, it is more popular in my view when compared to Indian animation.



**Fig. 3: Weak 3D Animated character has been designed in the Creature 3D film**

Although India initiated to produce good animation through big institutes like NID, IIT of the international organism, truly these places ideas, concept, and technologies are nearly a decade out of date. Somehow Indian education (animation-2D, 3D) does not match with the latest industry trends. It has also been observed that Indian artists or animators (2D, 3D) can be skilled, but when it is about creativity or innovation, they lack any kind, most of the time they develop any design collect references to copy or copy

to others, not their indigenous creativity, most of the so-called animators are to rely on other experts to design anything, In this context, it is true Indian artists are associated with Kung Fu Panda, but how many Indian artists or animator are capable of developing such a quality film in India? This is really a question. Most of the animations (2D and 3D) being telecasted in Indian channels are more based on mythological and religious topics, moreover, it is not in a charming way, animated characters and animation levels are not enough. Surely the Indian movie industry is incredibly massive, we have a tendency to produces several movies monthly, but most of the time industry produces poor quality of 2D and 3D Animation like Creature 3D released in 2014 Indian 3D monster-horror film directed by Vikram Bhatt.

The character of the monster was made so pathetically and animation synchronizations were designed very badly. The Indian 3D animated film Ramayana was made, but then when it is the question of international quality, this mark is not even up to the mark. The reality is that Indian films are field based, they are not entirely on the international stage, so the resulting industry (2D and 3D) are still struggling to meet Hollywood films standards and other countries, they are generating more revenue rather than Indian animation industry.



**Fig. 4: Chota Bheem an Indian 2D tele series film**

The animator's tendency in the Indian 2D and 3D animation industry tries to make a film for a low budget because it can be a nature of a producer, whose tendency is always to complete a project in lower budget and generate more collection like Chota Bheem. Hollywood's James Cameron's Avatar's budget is \$ 273 million and its box office has a business turnover of \$ 2.788 billion; On the other hand, our Indian film industry S.S.Rajamouli's Baahubali was made in 18 million dollars and its box office is 89 million. Calculate the difference between the two budgets and percentage of revenue, again due to low-quality upbringing, construction cost is reduced and the cost of animators in India is 25 dollars per hour wherein US would-be around 125 dollars per hour. It was mentioned in the report that Toonz Animation offers animation at 25% to 40% lower rates compared to other Asian studios and is much less compared to American studios; this could be a discouraging point for the Indian animation. India is the second largest leisure enterprise in the global market after Hollywood but with respect to 2D and 3D animation, the industry is struggling and facing many challenges. The founder of Studio Echorus E. Suresh noted that two other reasons for animation are stuck in one limb: "The lack of original stories, the writers can think and write about the authors," and the other thing, lack of growers and studios that see potential or wealth in animated content.

"Instead," says Suresh, "they simply say that there is no market for animated material in India." Suresh also explains, animated stories can use crazy impossibility as a basis, but "our imagination is limited to what we can see." Almost all the films want to tell popular stories of Ramayana or Mahabharata. Computers, on the other hand, are expensive for rendering and if the quality is invested very cheap it can be severely interrupted. Most of the time, the producers can only invest their hard earned money in something that will give them some returns. Tejonidhi Bhandari, Chief operating officer, Reliance Animation has mentioned that The Indian animation market basically commenced a decade in the past for offerings that got here from the West. When we started out the animation enterprise here, we mainly checked out mythological standards (2D and 3D) movies like Krishna AurKans (2012) and television series like Shaktimaan and Little Krishna as compared to the West wherein they've created characters like Spiderman and Batman. One fundamental purpose (for specializing in mythological content) was that we didn't have the funds to put money into creating new characters. A Krishna or Hanuman, on the other hand are already entrenched inside the minds of Indians. Although Indian animators have able to design some popular characters like "Motu Patlu", "Shiva" may be from indigenous imagination but most of the time story and theme has been copied from others country and also the characters are suffering from poor characters, animation and others related to animation techniques quality at every steps as compare to presiding country of animation.



**Fig. 5: Popular Indian characters Motu Patlu**

Maybe in VFX segments, India got a pickup it doesn't need any justification after getting big success of Baahubali part-1, 2 and robot part-1, 2. But when it matters of making the full animated film (2D, 3D), it seems that the country is swimming in animation talent, but the films made at home are either made oddly or non-existent. Here the animation studios are clearly good for providing assembly-line labor but are not coming up with the original cinema, and this is the state since the 90's animation boom.

#### **4. CONCLUSION**

Hence, the study has been able to reach in an investigation regarding all the causes, issues and circumstances for which Indian animation (2D, 3D) is still in dilemma about its position. Moreover, I am optimistic that the research has been justified various valuable information including scientific interpretation about the animation market. Industry compliance and global animation market are also included in this respect. At the same time, after getting many collective data, survey and several dialogues of the industry expert it has been able to conclude that animation is becoming high in every sector in this society, even after it becomes one of the extraordinary 'businesses' in this world, where Indian animation (2D, 3D) does not compete with the global market. The Indian marketplace is now a vital location of some of the global financial systems and nearby lifestyle so the global economy will not reach in its high without the contribution of the Indian market in this concerned. It essentially needs to overcome those negative causes for which Indian animation still in meager place in the world scenario. Indian animation industry needs to focus on every root to make the resolution and to get global satisfaction and reorganization. With this, positive ambiance I hope my assessment will help and energize for opening a door to get a permanent solution on the several problems of Indian animation (2D, 3D).

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