

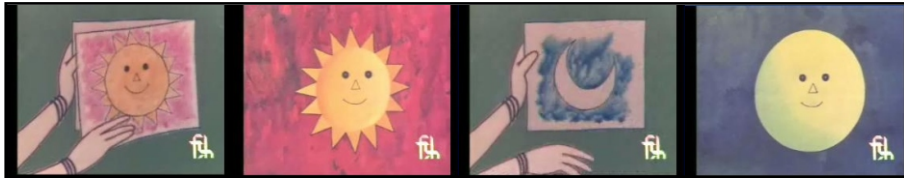


A History of State Funded Animations in India



**History should rescue past lost causes
from oblivion.**

-Anonymous



A History of State funded animations in India

Visual Communication Special Project

Submitted by

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Approval Sheet

The visual communication project titled "**A History of State funded Animations in India**" by Pudi Ravi Krishna 02625006 is approved as partial fulfilment of the requirements for the Post Graduate Degree in Visual Communication.

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Internal Examiner:

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Complete List of Animations 1910-2000

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I would like to thank Mr. Ram Mohan for his precious time and his vital inputs.



Introduction

It is ultimately the past which creates the present. This project is aimed at understanding the story of Indian animation. Initially animation in India was the result of experimentations by Indian film makers who were inspired by Disney. After Independence it was mainly the Government which started to encourage animation through Films Division. A significant part of this report is dedicated towards the detailed study of animation films made by the state funded Films Division. Especially the period between 1956 and 1969 is of significant importance since some of India's best known animators worked in the Films division during this time.

The earliest attempts at animation were the outcome of experimentation by the founders of Indian cinema, Dadasaheb Phalke, who used time-lapse photography due to shortage of films. Subsequently other animation films inspired by Disney's animation films were being made at periodic intervals until the end of British rule in 1947.

The Films Division was established in 1948 for production of documentaries and news reels. An animation film called The war that never ends was made in 1949 with a British animator Myna Johnson with J S Bhowmargary serving as the script writer. The Cartoon Film Unit(CFU) was set up at Films Division in 1955 and for the first time received an acme animation camera under the Indo-American Technical aid programme, accompanied by the services of the Mr. Clair Weeks, former animator in the Disney Studios.



The training produced some well known animators like Ram Mohan and Bhimsain.

The 1960s saw an increase in the number of animation films owing to the initiative of G.K. Gokhale and Pramod Pati, an officer in charge of the CFU. The era of experimental films was ushered in by Pramod Pati who had received his training in Europe. This was when a lot of good films were made in Films Division. But subsequently after Pati was promoted out of the CFU, the production of animation films decreased and the topics began to be stereotyped. After 1969 a bulk of the animators trained under Clair weeks left the Films Division to join independent production houses.

These animators worked for independent studios like Prasad productions for a while until they started their own studios. Bhimsain formed Climb Films and made some well acclaimed animations. Ram Mohan set up RamMohan Biographics. Advertising campaigns formed a bulk of their work.

In the early seventies National Institute of Design in Ahmedabad started animation courses. This helped training of future animators in India.

By 1980 there was a virtual cessation of animation films until the advent of the television in India. In 1990 the first animated serial was telecast on Doordarshan -the National Channel.

From 1990 onwards the Films Division has been organizing the Bombay International Film Festival for Documentary and Short Films. This has helped the cause of animation in India.

Like the Films Division, CFSI has also been organising an International Festival for Children's Films every two years in memory of the late Prime Minister Jawaharlal Nehru. The festival brings in, along with other children's classics and feature films, a lot of the best animation produced throughout the world.



1912



1912

Dadasaheb Phalke used match sticks and a stop-motion camera to create a short film **Aagkadyanchi Mouj** which was **never released**.

1914

He made **Vichitra Shilpa** using the same stop motion technique



"I was well up in all the arts and crafts that go toward making a motion picture – drawing, painting, architecture, photography, drama, magic I was fully convinced that it can be done!"

Dadasaheb Phalke, 1917

After a lot of effort and struggle, he did make his first film, **The Growth Of A Pea Plant**, and again it was using stop-motion, i.e. **time-lapse photography**.

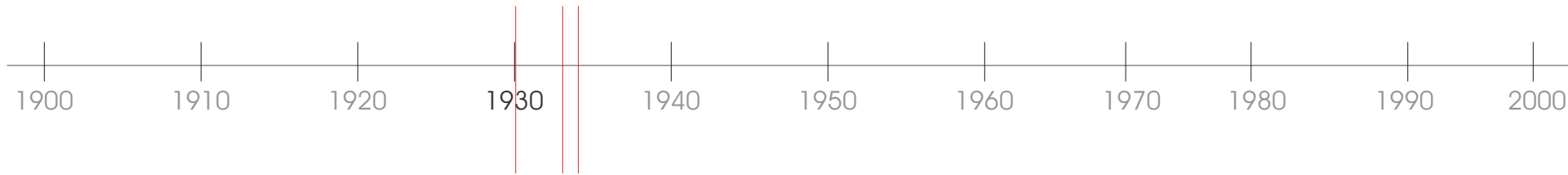
The Beginning

As early as the beginning of the 20th century, a first attempt at animation was made by one of the founders of Indian Cinema, Dadasaheb Phalke, who used match sticks and a stop-motion camera to create a short film called *Agkadyanchi Mouj* (Matchsticks' Fun) which was never released.

In a book published by the Directorate of Film Festivals, New Delhi in 1981, edited by Rani Day Burra, an animation script writer and film-maker in later years herself, we hear Phalke speaking out as early as 1917, "I was well up in all the arts and crafts that go toward making a motion picture — drawing, painting, architecture, photography, drama, magic — I was fully convinced that it *can* be done!"

Finally, after a lot of effort and struggle, he did make his first film, *The Growth Of A Pea Plant*, and again it was using stop-motion, i.e. time-lapse photography. So 1912 officially marked the beginning of Indian animation using the animation technique of time-lapse photography.

He also made *Laxmicha Galicha* (animated coins) and Vichitra Shilpa using the same stop motion technique in 1914. Because the war in Europe had slowed imports, including film, Phalke was forced into making shorter works than features, so he resorted to cartoons and documentaries.



1930s

Amongst the earliest animated films include *On a Moonlit Night* by R.C.Boral of the New Theatres. Interestingly enough, the first Indian animation released in theatres on June 23, 1934 by New Theatres Limited(Calcutta), was directed by Gunamoy Banerjee, and was called *The Pea Brothers*.



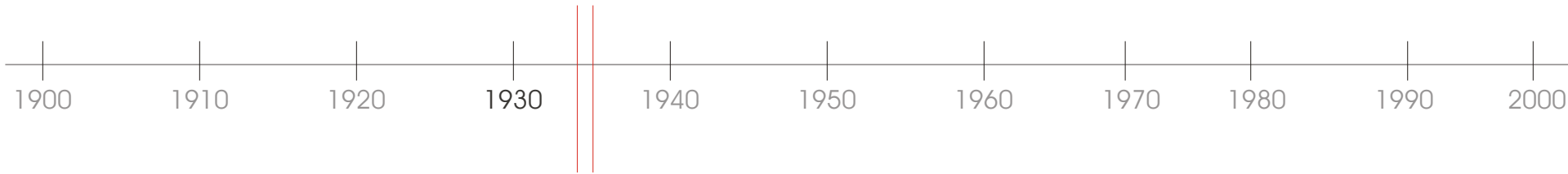
1930
In *The Moonlit Night* by R.C.Boral

June 23, 1934
The 1st Indian animation released in theatres by New Theatres Limited(Calcutta), was *The Pea Brothers* directed by Gunamoy Banerjee



1935
Disney had released its 1st feature film "*Snow White and the Seven Dwarfs*"

Gunamoy Banerjee was an excellent artist and cartoonist. The film got a rave review in a journal called *Filmiland*, which is now extinct. The film was financed by Bharatlakshmi Studios and shot jointly at MP Studios and Bharatlakshmi, which has now been converted into a cinema house called Naveena. The film used drawn images in black & white, and was between 3 to 4 minutes in duration. It shows a peapod which opens up to release 5 peas, and from these peas emerge five small toy-like figures which play with one another. With no proper storyline this was basically an experimental attempt at creating animation for the screen, just for the fun of it. The film is very much in the tradition of Disney and other foreign animators, whose films were quite frequently released in Calcutta at that time. Calcutta's early introduction to animation grew from seeing these films. Gunamoy Banerjee had another artist working with him, Prafulla Chandra Lahiri, who later became intensely popular throughout India as a cartoonist by the name of PCL. Unfortunately, Banerjee had no financial backing, and the lukewarm response to *Pea Brothers* discouraged him. He went on to become a very famous live-action director, whose feature films are still regarded as classics today. Animation lost a good filmmaker there. The film's music was probably created by R.C. Boral.



1937

Prabhat Studios gave **Jambu Kaka** made by Kelkar as a side reel to **Amrit Manthan**.



1937

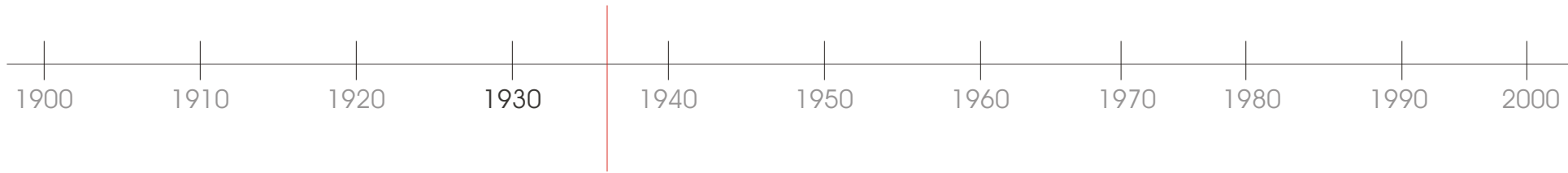
Superman Myth was made by G.K Gokhale

M. Bhavnani produced *Lafanga Langoor* with participation of a German animator in 1935.

Prabhat Studios gave *Jambu Kaka* made by Kelkar in 1937 as a side reel to *Amrit Manthan*. Other short animations were made following Jambu Kaka's success. Lanka Dahan and Swapna Tarang were made by Kelkar and Lachke for Anand Cartoon film company.

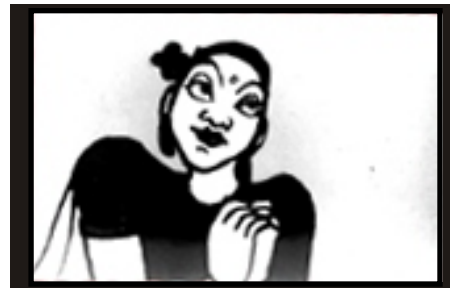
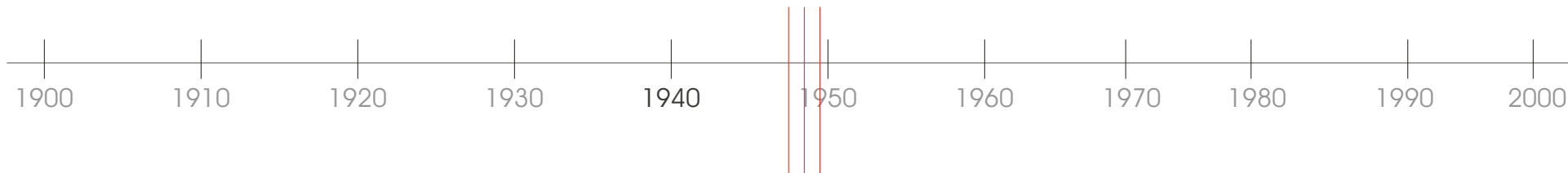
During 1937 in Bombay, G.K.Gokhale started experimenting with animation films. He made *Superman Myth*, produced by G.S.Pohekar's Indian Cartoon Pictures. Later Gokhale and K.S.Gupte made *Emergency Telephone*, besides several commercials.

Kantilal Rathod who was trained in the US, set up Akar Studio in Bombay and produced a number of good animation films.



"Between 1931 and the outbreak of World War II, the industry expanded rapidly. Several outstanding films were made during this period. Innovations like colour, cartoon films and dubbing in English were attempted. The period of the Second World War witnessed an increase in the number of cinemas to 2,090 though production declined owing to shortage of raw film."

- B.D. Garga
Indian documentarist
The Panorama of Indian Cinema

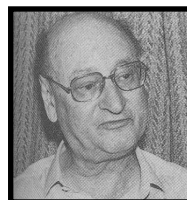


1947
Cinema Kadambam directed by
N.Thanu was released by Gemini
 Studios in Madras

1948
Kalpana directed by the dance
 maestro **Uday Shankar** was released

1948
 The **Films Division** was established.

1949
The war that never ends
 by **Mina Johnson**



1940s

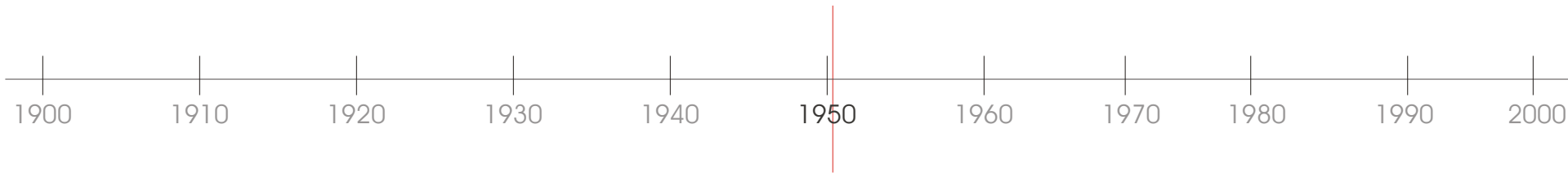
In 1947, Gemini Films of Madras had made an animation film called *Cinema Kadambam* directed by N.Thanu.

Significantly enough, in 1948 a film called *Kalpana* was released, directed by the dance maestro Uday Shankar, with Vishnudas Shirali, composing music for the film. Although the film was made using live-action, the use of movement, film-language, and synchronization of rhythm and melody, was a lesson to all Indian filmmakers. Filmmakers Mrinal Sen and Satyajit Ray saw the film 12 and 13 times respectively. This film had a great impact not only on animation, but the entire Indian Cinema.

In 1949 an animation film called *The war that never ends* was made. The film attempts to acquaint people with preventive methods of fighting diseases. It emphasized the importance of hygiene. It was animated by a British animator Myna Johnson with J.S.Bhowmagary serving as the script writer.

Another film, coming from Bombay, was released by Ranjit Movietone called *Jumbo The Fox*, and later another animation from New Theatres, *Michke Potash*, directed by Bhaktaram Mitra which was released on April 6, 1951. The animators were Shaila Chakraborty and Rebati Bhushan

After the British Raj ended the animation units came down.



1950s

After 1950 the Ministry of Information & Broadcasting played a very important role in shaping the animation industry through its film production unit, The Films Division (established in 1948) in Mumbai.

In 1955, the Cartoon Film Unit was established in the Films Division, a large public sector organisation engaged in producing news reels and documentaries.

One of the most important animations, *Radha And Krishna*, was produced in 1956, in Eastmancolour. The 22-minute film was directed by J.S. Bhowmargy, with music by Vishnudas Shirali, Ravi Shankar and Ali Akbar Khan. The animation was photographed by K.B. Godbole, H.R. Doreswami, V. Murthi and P. Bharadwaj, with commentary supplied by Zul Vellani. This was a cel animated film using miniature paintings of Indian art, which were used as the animation material. As far as we can guess, the animation was created using mainly camera movements over the paintings to create the illusion of animation.

The film had won international acclaim for the Films Division, establishing it as an important animation producer.

April 6, 1951

Michke Potash, directed by **Bhaktaram Mitra** was released by New Theatres.

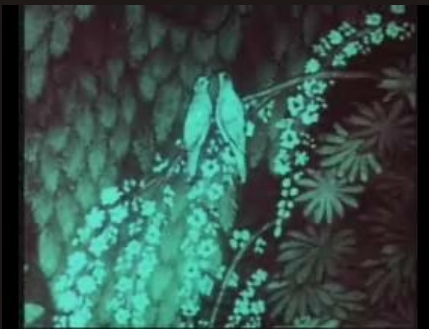
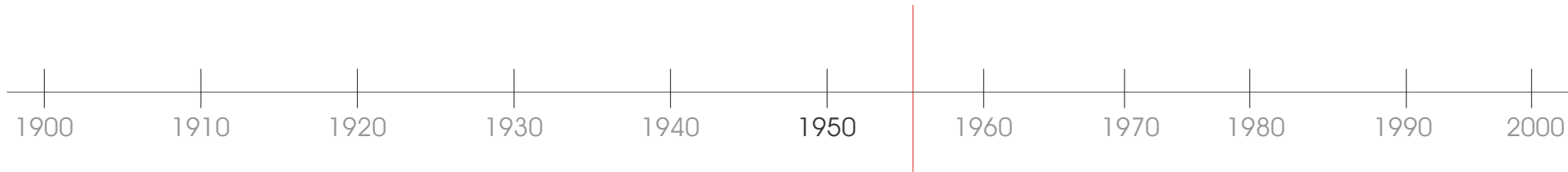
1955

Children's Film Society of India set up by the Indian Government to promote children's films.

1956

One of the most important animations, *Radha And Krishna*, was produced in Eastmancolour. The 22-minute film was directed by **J.S. Bhowmargy**.



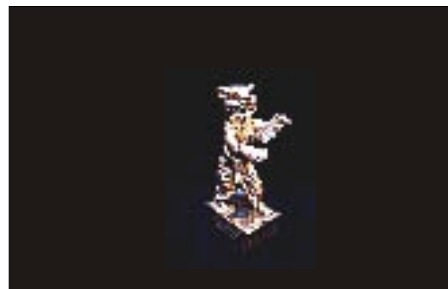
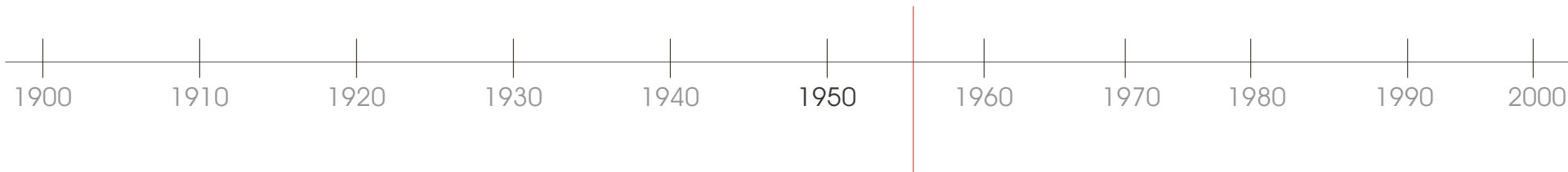


direction : **J.S. Bhowmagary**
music: Vishnudas Shirali, Ravi Shankar and Ali Akbar Khan.

photograpy : K.B. Godbole, H.R. Doreswami, V. Murthi and P. Bharadwaj

commentary : Zul Vellani.

This was a cel animated film using miniature paintings of Indian art as the animation material and was created using mainly camera movements over the paintings to create the illusion of animation.



1959

Radha And Krishna won both the Silver Bear at the Berlin International Film Festival, and a prize at the International Film Festival of Documentary and Experimental Films in Santiago, Chile.

In fact, in 1959 *Radha And Krishna* won both the Silver Bear at the Berlin International Film Festival, and a prize at the International Film Festival of Documentary and Experimental Films in Santiago, Chile. Several other international festivals in Japan, Canada and Australia also recognized the film.

In 1956 Clair Weeks, an animator at Disney Studios, came to Bombay and trained a core group of animators, the principles of classical animation at Films Division, a governmental organization, under the ministry of Information and Broadcasting. This was the time that Indian short animation films actually got started and was exposed in the theaters.

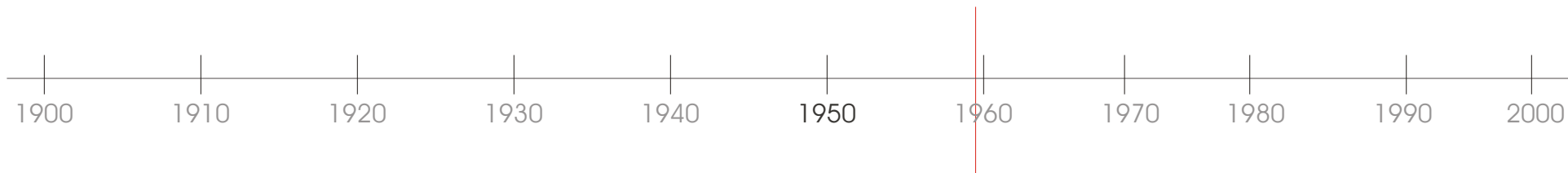
The Indian sensibility seen in *Radha and Krishna* was somehow lacking in the next film *The Banyan Deer*, which was released in 1959, and based on a Hindu Jataka tale. It combined the Ajanta fresco and Disney drawing styles.



Clair Weeks

1956 and 1957

the Films Division, with the financial help of UNESCO and the US Technical Aid Programme, brought Clair Weeks, an animator from the Disney Studio, to India for an intensive training period.



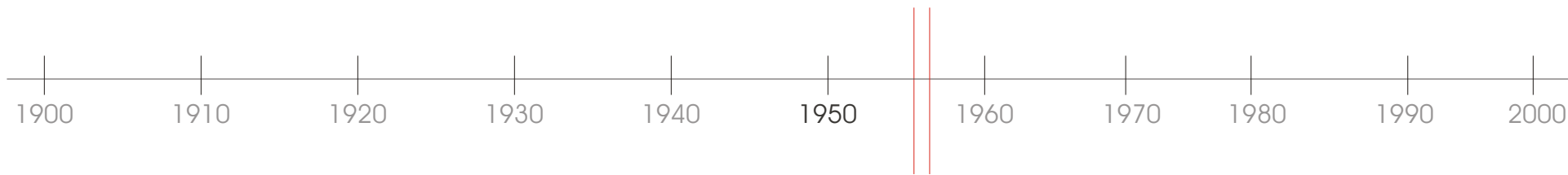
Similarities between Disney's Bambi and the Banyan Deer were very evident



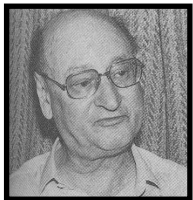
1959
The Banyan Deer, which was released in, and based on a Hindu Jataka tale.

It combined the Ajanta fresco and Disney drawing styles.





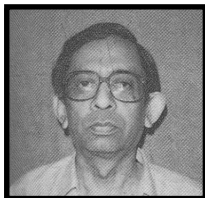
The animators



J S Bhowmargary

The training under Clair Weeks resulted in some of India's best animators such as **Ram Mohan, Bhimsain, Satam, Ezra Mir and Pramod Pati.**

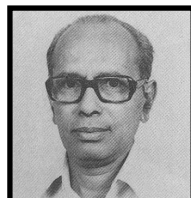
Under Clair Weeks, other trainees included **A.R. Sen, Suresh S. Naik, Narvekar and More.** Fifteen artists were working in the Cartoon Film Unit then.



Ram Mohan



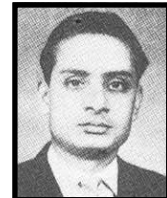
Bhimsain



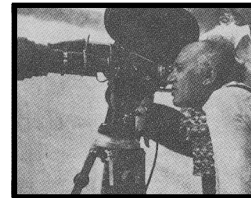
V G Samanth



G K Gokhale



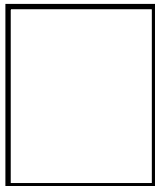
Pramod Pati



Kanthilal Rathod



A R Sen



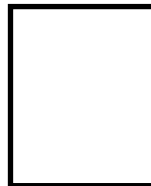
Ezra Mir



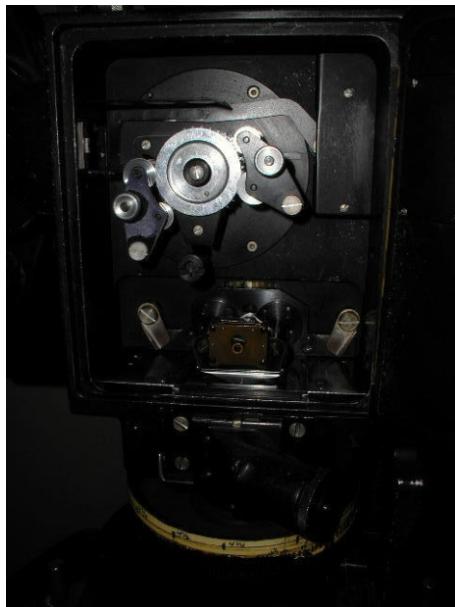
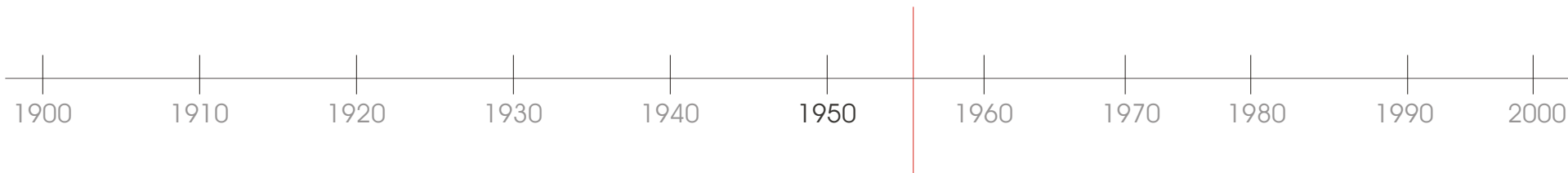
B R Shendge



Satam



Suresh



Acme animation camera

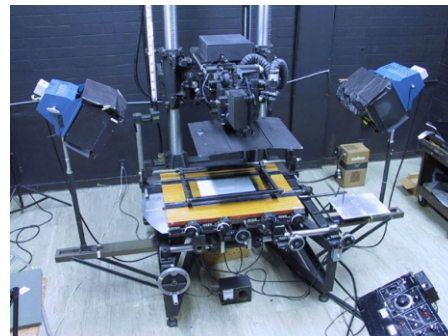


Technology

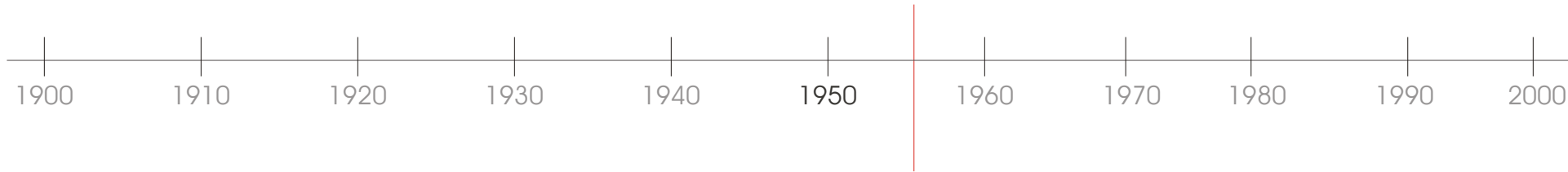
The Cartoon Films Unit in the Films Division, for the first time, received an Acme animation camera under the Indo-american Technical co-operation programme, accompanied with the services of Clair Weeks, former animator in the Disney Studios.

Although Clair Weeks' trip did improve the animators' lot immensely, the animators opted for the UPA -limited animation style which was simpler in execution.

Most Indian animators worked using the traditional method of hand-painted cells shot on rostrum cameras. This method limited the number of cell levels that could be used, and made it impossible to achieve effects such as multi-plane animation and shift-focus cameras. The acetate cells had to be imported from abroad, which proved to be very expensive. Finally, weather played a role in stifling the growth of traditional animation - the handling of cells in India's typically hot and humid climate often resulted in images that were not clean and crisp.



Oxberry Camera



Influences

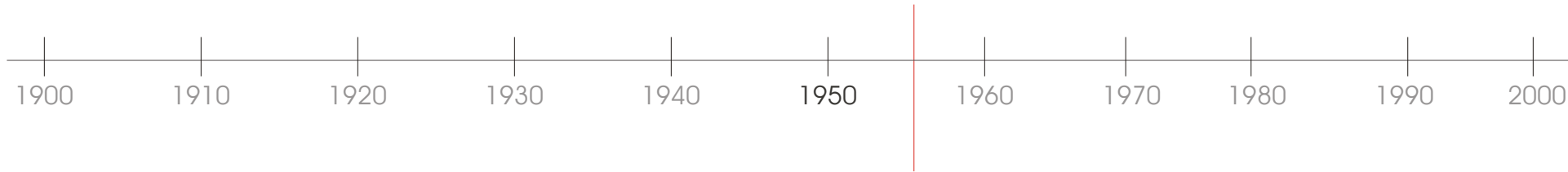
"In a Chinese film, one ought to have a story based purely on real Chinese traditions and stories, consistent with our sensibility and sense of humour....Also, our films must not only bring pleasure, but also be educational."

Wan Laiming
Chinese Animator
1936

One thing for sure about early animation in Asia was the prevalence of a western (meaning Disney for the most part) influence. Thus, in China, *The smiling monkey* was termed a copy of Mickey Mouse,^[1] and India's *The Pea brothers* (1934) directed by Gunamoy Banerjee, considered by some as that country's first released animated film, was said to be "very much in the tradition of Disney and other foreign animators"

The Chinese were insistent on adapting only those elements of foreign animation that fit their culture, never favouring full adoption. In a July 1936 article in the periodical of the studio, Mingxing Company, the Wans stressed and praised the importance of American cartoons, telling of the influence of the Fleischers on them, but they emphasised that other animation was also very good, citing that of Germany and the Soviet Union, and that the Chinese could not continue to imitate the U.S. Wan Laiming wrote:

"In a Chinese film, one ought to have a story based purely on real Chinese traditions and stories, consistent with our sensibility and sense of humour....Also, our films must not only bring pleasure, but also be educational."



"Indian animation always betrays the ethnic heritage of local animators and almost always borrows from Western productions. The few films referring to the extremely rich figurative, pictorial and colourist tradition of the country can be counted on the fingers of one hand!"

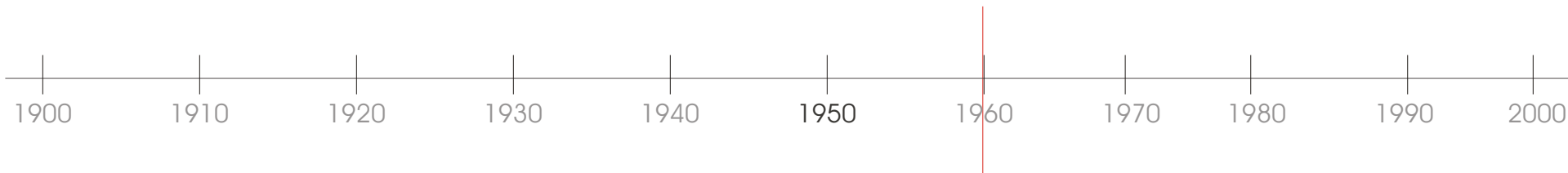
Giannalberto Bendazzi
Italian Animator in
***Cartoons: one hundred tears
of cinema animation***
1994

Indian animation was started and nurtured over the years by outside factors and individuals. Outside influences were especially prominent in the training of animators.

In 1956-1957, the governmental Films Division, with financial support of UNESCO and an American government foreign aid program, brought former Disney animator Clair Weeks to the Cartoon Film Unit where he trained a group of Indians, including Ram Mohan, Bhimsain, Satam, Ezra Mir, A.R. Sen, and Pramod Pati.

In the early 1970s, Weeks and British academic Roger Noake were responsible for training graphic designers and artists at the National Institute of Design, who themselves would train the next generation of animators. The Zee Institute of Creative Arts (ZICA) in Hyderabad initially operated an animation school for its first three years, using Russian animators as teachers.

As in the case of the Chinese, some Indian animators trained in a western tradition have kept in touch with their own soil. Notable among these have been Bhimsain and Ram Mohan.



Pramod Pati

"It was Pramod Pati who began the era of experimental short films in India. He almost single handedly developed Indian animation art films after 1960s."

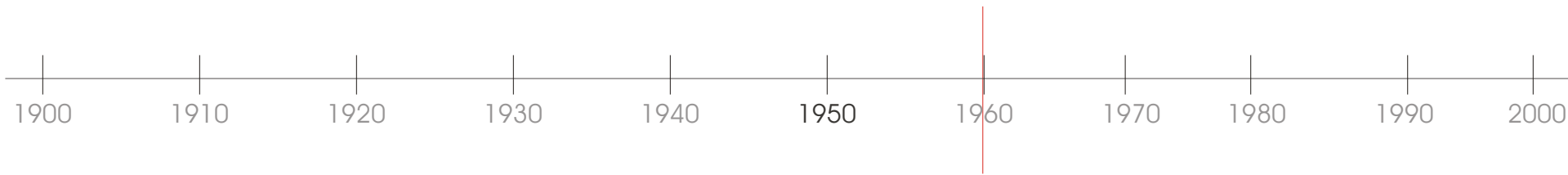
B R Shendge
1992

1960s

The late 50s and early sixties saw the production of some good animation shorts. Some of the films won International awards. All these films were essentially produced by the government organisation - Films Division, which had Indian stalwart animation film-makers like Pramod Pati, Ram Mohan, Bhimsain, Gokhale, Satam and others.

The 60s were a period of experimentation and Pramod Pati produced some distinguished work. He studied with Czech Animator Jiri Trnka and worked both in United States and Yugoslav studios before almost single handedly developing Indian animation art films after 1960s.

In 1960, Ezra Mir used G.K. Gokhale to animate a social awareness animation called *A Great Problem*, which dealt with family planning issues, and is probably one of the earliest pro-social animations. This was also internationally acclaimed. Ezra Mir produced *This Our India* in 1961, which was animated by G.K. Gokhale, with music by Vijay and directed by Pramod Pati. Later Ezra Mir went on to become one of India's best documentary filmmakers. Nevertheless, his achievements in early animation are still very valuable. Vijay, as we see later, is the eminent music director Vijay Raghav Rao, who in 1969 created the music for a 9-minute animation *Chaos*, directed by G.K. Gokhale, with commentary by Alyque Padamsee. Other films made in this period and slightly later by the Films Division include *Metric System*, *My Wise Daddy*, *Shadow And Substance*, *Dreams Of Mojiram* and *Healthy And Happy*.



"After Pramod Pati got promoted out of the Cartoon Film Unit of Films Division, there was a lack of leadership. This led to a gradual decline in the kind of work that was being undertaken at Films Division."

**-Ram Mohan
2004**

Until 1962, the Films Division was producing only two cartoon films per year. Later with the initiative of G.K.Gokhale and Pramod Pati, an officer in charge of the CFU, it was decided to make four animation films a year. It was Pati who began the era of experimental short films in India.

There was a virtual non-existence of private animation studios (which were not to come into existence till the early seventies). It looked as if Indian animation was poised for a leap. However, despite the promise, the quantity rarely exceeded more than 4-5 shorts or more than 30 minutes of animation each year.

And this output too started declining towards the end of the decade due to bureaucratic delays and lack of governmental funds. Promotional films on governmental policies, family planning, birth control, hygiene etc. started constituting a major bulk of these films.



List of animations 1956-60

- * Kar Bhala Ho Bbhala (Madhav Bhave)
- * Bhola (FDI)
- * 1957 Radha And Krishna ShantiS.Varma J.S.Bhownagary/ JeanB.. Shanti S.Varma 22.0 mins
- * 1958 METRIC SYSTEM, THE Govind Saraiya/ G.H.Saraiya 9.0 mins
- * 1959 BANAYAN DEER Govind Saraiya, Ahmed Lateef ShantiS.Varma 10.0 mins
- * 1960 WHEN DREAMS COME TRUE GovindSaraiya/G.H.Saraiya 10.0 mins
This colour cartoon film underlines the importance of co-operation in the successful implementation of the country's Five Year Plan. It shows how every citizen can play his part in this great venture by contributing his savings in this co-operative venture.



- * 1960 GREAT PROBLEM, A Govind Saraiya /G.H.Saraiya 7.0 mins
This colour cartoon film stresses the need for family planning in the country. The growth of population has become so acute, the advantage which otherwise would have accrued to the country have been lost because of the increase in population. the film shows the benefits of family planning and the steps taken by the Governments, Central and State, in this direction.



List of animations 1960-70

* 1961 THIS OUR INDIA PramodPati 9.0 mins

This cartoon film, presents in a nutshell, with the help of animated maps and diagrams, some geographical and economic facts about India. It shows how the people of India under the Five Year Plan Projects are striving to achieve a fuller and better life for all

* 1962 DO SAUDAGAR 25.0 mins

* 1962 INDUSTRIAL WORKER PramodPati 4.0 mins

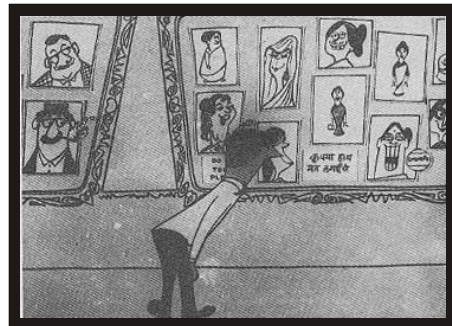
* 1962 HEALTHY AND HAPPY Pramod Pati 11.0 mins

By observing simple rules of hygiene and sanitation, sickness and disease can be banished and this is what the cartoon, meant for audience in rural areas, attempts to depict. While explaining the two important aspects of rural sanitation - clean and safe drinking water and the use of sanitary latrines, the film also depicts the proper methods of constructing sanitary wells and latrines

* 1962 METRIC MEASURES GovindSaraiya/G.H.Saraiya 10.0 mins

* 1962 WIVES AND WIVES PramodPati 4.0 mins

In the mighty task of building a new India every body in the country has his or her effective role to play. So has the housewife. This is what the cartoon depicts with a humorous little story written around a modern bachelor who visits a marriage bureau to select a bride - to be precise a good housewife.





*1962 BUILDING A NEST Pramod Pati 5.0 mins

* 1962 CERTIFICATE OF SECURITY Pramod Pati 8.0 mins

* 1963 MANSUBE MACHLIDAR PramodPati 11.0 mins

* 1963 P. P. B. MushirAhmad 6.0 mins

* 1964 TABLA TARANG 1.0 mins

A cartoon film in the 'Give It A Thought' series, emphasises the need for family planning.

* 1964 EXPLORATION OF UPPER AIR Pramod Pati 31.0 mins

* 1964 HAMARA RASHTRAGAN Pramod Pati 10.0 mins

The film aims at helping children to learn the correct way to sing our National Anthem.

* 1965 FABLE RETOLD, A PramodPati 10.0 mins

* 1965 MY WISE DADDY GovindSaraiya/G.H.Saraiya 4.0 mins

This film brings out the importance of family planning. It shows a happy family life in a comfortable home where all the children are properly looked after by both the parents



- * 1965 GIVE IT A THOUGHT- I 1.0 mins
- * 1966 GIVE IT A THOUGHT II 1.0 mins
- * 1966 GIVE IT A THOUGHT IV 3.0 mins

- * 1966 YET IN HIM WE TRUST S.N.S.Sastry 1.0 mins
Experimental film. Theme - Man and His World.

- * 1966 HOMO SAPS G.K.Gokhale 1.0 mins
Experimental film with the theme 'Man and His World'.

- * 1966 THAT TOUCH OF GOLD G.K.Gokhale 2.0 mins
- * 1966 LIVING CELL, THE 16.0 mins
- * 1966 SWAYAMVAR DilipJamdar 3.0 mins

- * 1966 DANCING CHAPATIES 2.0 mins
This animated film is made under the Save Food campaign to stress the importance of conserving food and saving foreign exchange

- * 1967 CLOVEN HORIZON Kantilal Rathod 10.0 mins

- * 1967 DREAMS OF MOUJIRAM, THE G.K.Gokhale
GovindSaraiya18.0 mins
This cartoon film tries to explain in a simple manner the achievementsand prospects of the Five Year Plan in present day India. Itillustrates through an educational tour of one Mr. Moujiram, thatplanning is for all and for the betterment of all.



- * 1967 SANDESH OmprakashSharma 3.0 mins
- * 1967 ROUND UP B.R.Dohling B.R.Shendge 2.0 mins
- * 1967 KALPADRUMA 3.0 mins

* 1967 PEACE TIME ARMADA KantilalRathod 10.0 mins

* 1967 Sandesh (Om Prakash Sharma) 3.0 mins

* 1967 SHADOW AND SUBATANCE G.K.Gokhale 13.0 mins
This animation is an attempt to present a bird's eye view of what has been achieved during the three plan periods. A spaceman from another planet visits the earth every five years and meets a common man in India and together they take stock of the progress made in the country.

* 1967 CRADLE, THE 2.0 mins
This family planning campaigner presents the story of a wise mother of two happy children who decides that her family is now complete and so she dismantles the cradle.

* 1968 SUNO PRABHUJI DilipJamdar 7.0 mins

* 1968 PLANTS IN THE FIELD V.G.Patki 1.0 mins
This is a film on Family Planning comparing plants with children. If the plants are well spaced and limited, they grow strong and healthy.



Similarly, limited and well spaced children grow healthier and stonger.

* 1968 SANKAT ME SWASTHYA AUR SAFAI Shantaram Athavle 13.0 mins

This is an animated film. It shows how sanitary conditions are to be maintained in rural areas at the time of emergency like war, earthquake, flood, epidemic etc.

* 1969 HAPPY WEDDING R.A. Shaikh/Rashid Ahmad Shaikh 3.0 mins

This quickie is on family planning which employs the motif of the popular family planning poster and conveys the message in a simple graphic style of colourful cutout

* 1969 DANCING FORMS

The family planning quickie shows geometrical patterns dancing on one another. The couple respond only to the red triangle, which is the family planning symbol.

* 1969 AT THE CROSS ROADS B.R. Shendge 3.0 mins

This is an experimental film on Family Planning. It shows the contrast between the developmental activities and the increase in population resulting in shortage of food grain, housing, educational institutions etc.

* 1969 STOP AT RED, GO AT GREEN 13.0 mins



* 1969 UMBRELLA B.R.Shendge 3.0 mins
This short cartoon film is for the Family Planning campaign, comparing a large family with a small happy family.

*1969 CHAOS G.K.Gokhale 9.0 mins
This cartoon film tries to portray the importance of family planning and the ultimate dangers leading to an utter chaos in the absence of proper population control.

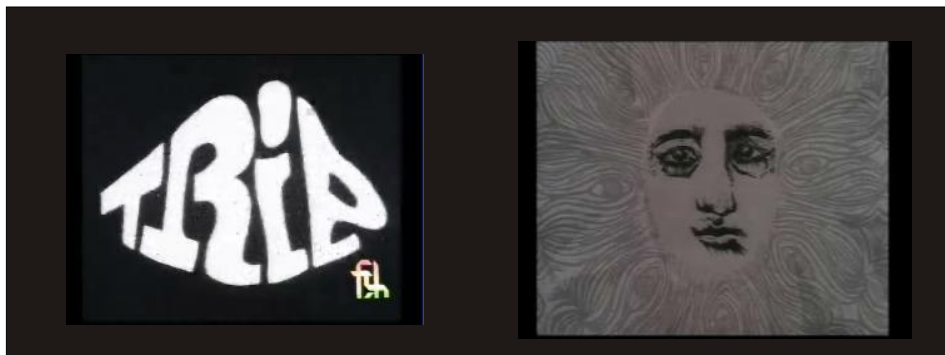
* 1970 MILADY'S CHOICE A.R.Sen 4.0 mins
This is a quickie on family planning that combines live and animated sequences and conveys the message that Family Planning helps in dispelling one's nightmares and in making the pleasant dreams come true.

* 1970 CRYSTAL CLEAR A.R.Sen 12.0 mins

* 1970 MAGIC Divyansu K.Patel 4.0 mins
A colour cartoon on the importance of Family Planning and healthy children

* 1970 TRIP Pramod Pati 4.0 mins
This is a film in which the pixilation technique has been used. The film depicts the transitoriness of life

* 1970 TANDAVA G.K.Gokhale 7.0 mins





In his abode, the Holy Himalayas, Lord Shiva comes to know that Sati, his consort, who was humiliated at Daksha's Yagna (Penance) has burnt herself. Infuriated Shiva opens his third eye and bursts into 'Tandava', the dance of destruction..



List of animations 1960-70

1960's

- * A Great Problem (G. H. Saraiya)
- * This our India (Pramod Pati)
- * Wives And Wives (Pramod Pati)
- * Adventures Of A Sugar Doll (Kantilal Rathod)
- * Old Woman In The Pumpkin (Madhav Kunte)
- * Monkey And The Crocodile (S.B.Nayampally)
- * Jaise Ko Taisa (Madhav Kunte)
- * Perspectives (Pramod Pati)
- * Swayamvar (Dilip Jamdar)
- * Homo Saps (G.K.Gokhale)
- * Sandesh (Om Prakash Sharma)
- * Raju Aur Tinku (Ajoy Chakravarty)
- * As You Like It (Sukumar Pillai)
- * Nag Aur Kauwa (S.B. Nayampalli)
- * Peace Time Armeda (Kantilal Rathod)
- * Akbar (Shanti S.Varma)
- * Vidyut (Madhav Kunte)
- * Chaos (G.K.Gokhale)
- * Happy Wedding (R.A.Shaik)
- * Umbrella(B.R.Shengde)
- * My Wise Daddy (G.H.Saraiya)

- 1 Social awareness**
- 2 Family Planning**
- 3 Experimental**
- 4 Entertainment**

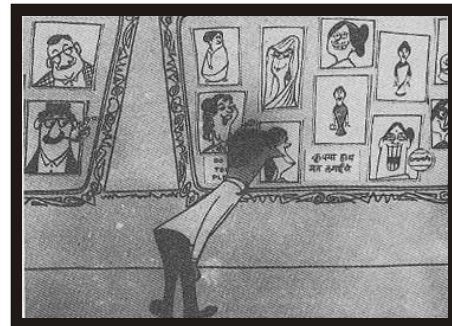


1 Social awareness

- * 1961 This our India (Pramod Pati)
- * 1962 Wives And Wives (Pramod Pati)
- * 1966 Swayamvar (Dilip Jamdar)
- * 1967 Sandesh (Om Prakash Sharma)
- * 1966 DANCING CHAPATIES
- * 1969 Vidyut (Madhav Kunte)
- * 1970 The Circle
- * 1967 Akbar

1961 THIS OUR INDIA PramodPati 9.0 mins

This cartoon film, presents in a nutshell, with the help of animated maps and diagrams, some geographical and economic facts about India. It shows how the people of India under the Five Year Plan Projects are striving to achieve a fuller and better life for all

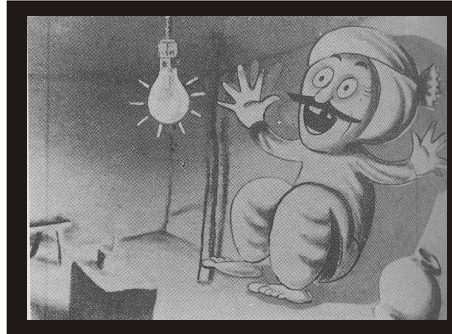


1962 WIVES AND WIVES PramodPati 4.0 mins

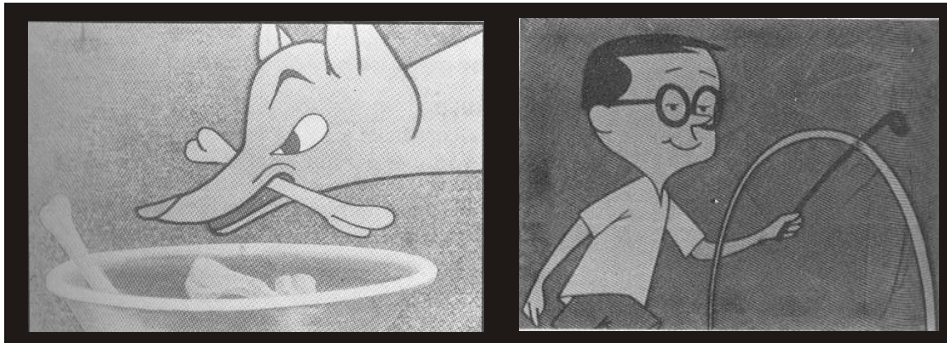
In the mighty task of building a new India every body in the country has his or her effective role to play. So has the housewife. This is what the cartoon depicts with a humorous little story written around a modern bachelor who visits a marriage bureau to select a bride - to be precise a good housewife.



1967 SANDESH OmprakashSharma 3.0 mins



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1966 SWAYAMVAR DilipJamdar 3.0 mins

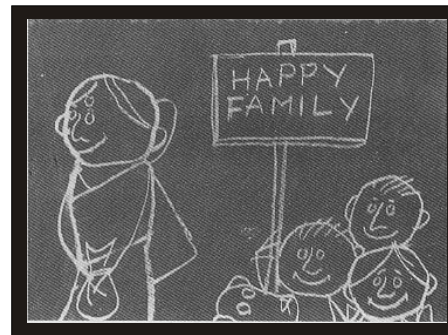


2 Family planning

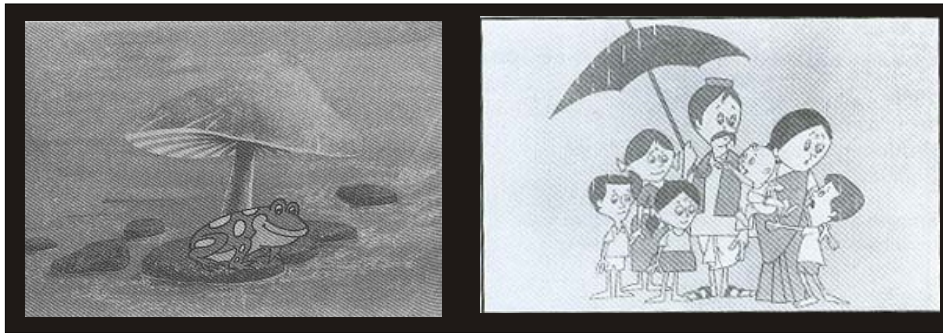
- * 1960 A Great Problem (G. H. Saraiya)
- * 1965 My Wise Daddy (G.H.Saraiya)
- * 1969 Umbrella(B.R.Shengde)
- * 1969 Chaos (G.K.Gokhale)
- * 1969 Happy Wedding (R.A.Shaik)



1960 GREAT PROBLEM, A Govind Saraiya /G.H.Saraiya 7.0 mins
This colour cartoon film stresses the need for family planning in the country. The growth of population has become so acute, the advantage which otherwise would have accrued to the country have been lost because of the increase in population. the film shows the benefits of family planning and the steps taken by the Governments, Central and State, in this direction



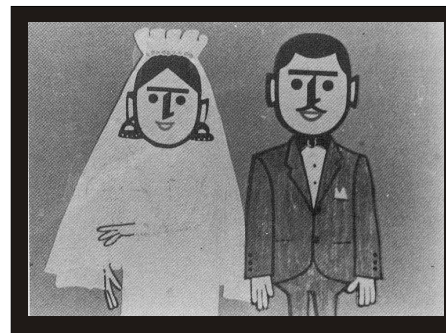
1965 MY WISE DADDY Govind Saraiya/G.H.Saraiya 4.0 mins
This film brings out the importance of family planning. It shows a happy family life in a comfortable home where all the children are properly looked after by both the parents.



1969 UMBRELLA B.R.Shendge 3.0 mins
This short cartoon film is for the Family Planning campaign, comparing a large family with a small happy family.



1969 CHAOS G.K.Gokhale 9.0 mins
This cartoon film tries to portray the importance of family planning and the ultimate dangers leading to an utter chaos in the absence of proper population control.



1969 HAPPY WEDDING R.A.Shaikh/Rashid Ahmad Shaikh 3.0 mins
This quickie is on family planning which employs the motif of the popular family planning poster and conveys the message in a simple graphic style of colourful cutout

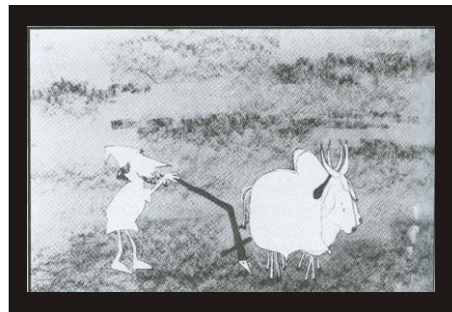


3 Experimental

- * 1966 Perspectives (Pramod Pati)
- * 1966 Homo Saps (G.K.Gokhale)
- * 1970 TRIP (Pramod Pati)



1966 Perspectives (Pramod Pati)
Experimental film.



1966 HOMO SAPS G.K.Gokhale 1.0 mins
Experimental film with the theme 'Man and His World'.



1970 TRIP Pramod Pati 4.0 mins

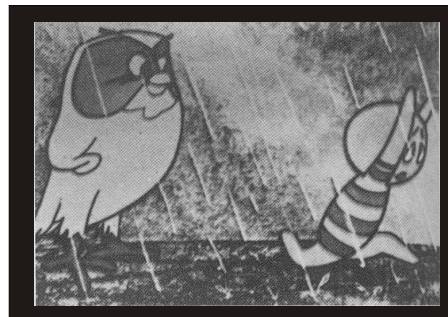
This is a film in which the pixilation technique has been used. The film depicts the transitoriness of life.



4 Children's Entertainment (Produced by CFSI)

- * Adventures Of A Sugar Doll (Kantilal Rathod)
- * Old Woman In The Pumpkin (Madhav Kunte)
- * Monkey And The Crocodile (S.B.Nayampally)
- * Jaise Ko Taisa (Madhav Kunte)
- * Raju Aur Tinku (Ajoy Chakravarty)
- * As You Like It (Sukumar Pillai)
- * Nag Aur Kauwa (S.B. Nayampalli)

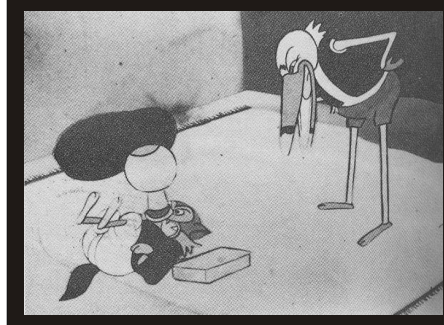
The Children's Film Society of India(CFSI) was set up in 1955 by the Indian Government to promote children's films. Located in the same complex as the Films Division, CFSI has produced a huge number of animation films such as *Jaise Ko Taisa* by Madhab Kunte in 1988, *Karuna Ki Vijay* by K.S. Bansod in 1985, *Lav Kush* directed by K.A. Abbas in 1973, *Adventures Of A Sugar Doll* in 1966 by Kantilal Rathod, and *As You Like It* directed by Sukumar Pillai in 1965. All of which have won national awards. In fact, almost all of our great Indian animators have worked for the CFSI at various points in their career.



Adventures Of A Sugar Doll Kantilal Rathod



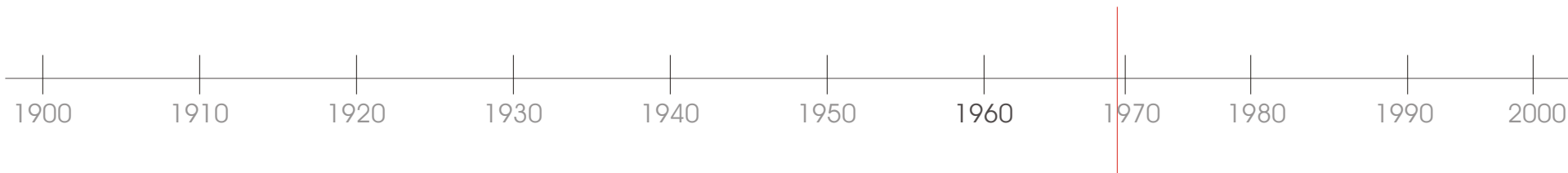
Raju Aur Tinku (Ajoy Chakravarty)



Jaise Ko Taisa (Madhav Kunte)

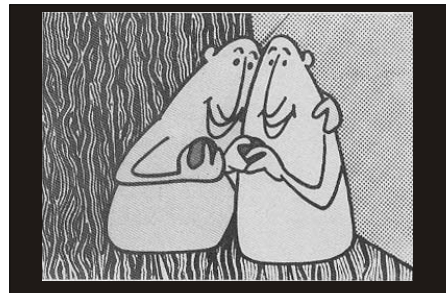


As You Like It (Sukumar Pillai) 17 mins
"Try to please all and you please none", this puppet film cautions you.



1969

Ram Mohan, Suresh Naik, Praful and Satam all left the Films Division to join Prasad Productions.



1970s

The animation Department of the **National Institute of Design** came into being when Disney's **Clair Weeks** and UK academic **Roger Noake** came to create the necessary faculty to teach the art.

1970s

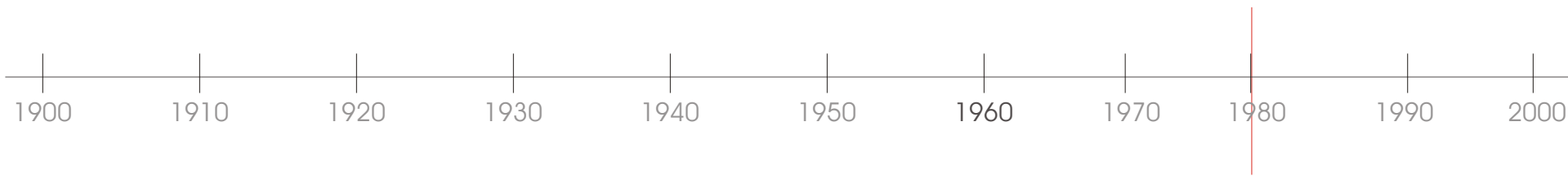
Came the 70's and a whole group of people trained under Clair Weeks deserted the ailing Films Division and started Independent animation studios of their own. Among them were the two pioneers of Indian animation Bhimsain - who heads Climb Films and Ram Mohan started Ram Mohan Biographics. Suresh Naik opened his own studio Cine Magic in 1979.

Some really good films were made during this time and some International recognition came in. Again this was merely compensating for the decline in production of films at Films Division and in no manner represented a boom.

The new found enthusiasm of the Independent studios soon waned due to total lack of marketing and governmental support for these personal short films. Indian governments paucity of funds didn't allow it to afford an organization like the National Film Board of Canada. Soon the independent animators started looking out for various other means to generate income to keep their studios running.

By 1976, the independent studios were doing commercial work with little or no funds for animation shorts. Bhimsain diversified into Feature films production and Ram Mohan immersed himself almost totally in ad films.

Up until 1979 this core group worked for Prasad, creating many interesting animation films.

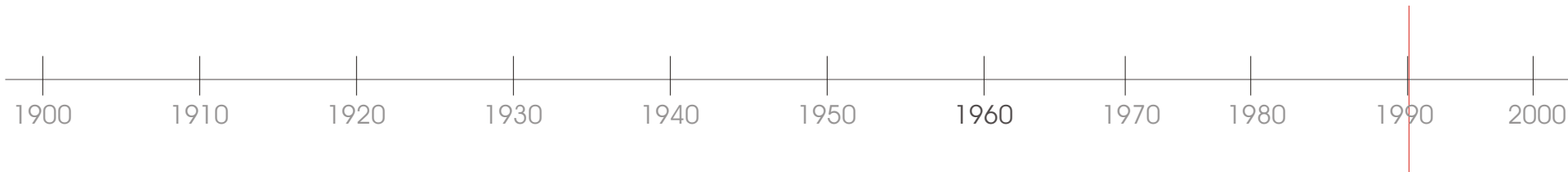


1981
The Thinker by A R Sen won the national award for best animation film.

1980s

The 80s saw a virtual cessation of animation films. This lull became even more conspicuous as all possible avenues for the Independent animators ceased to exist. There were no new entrants in this unviable field. A few ad films were the only productions to show in the name of animation and that couldn't have sustained more studios or harnessed new talent.

However, with T.V. growing at a tremendous rate, the possibilities of producing animation films could be seen in the horizon once again. Bhimsain submitted a proposal and got approval for a 26 episode animated series called " Lok Gatha" in 1989. Animation of this vast quantity was unheard of being attempted in India.



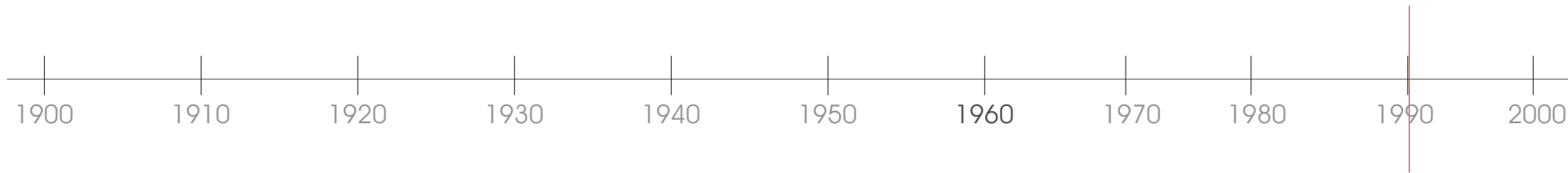
1990

Gayeb Aya, India's first animated television serial, is aired on Doordarshan.

1990s

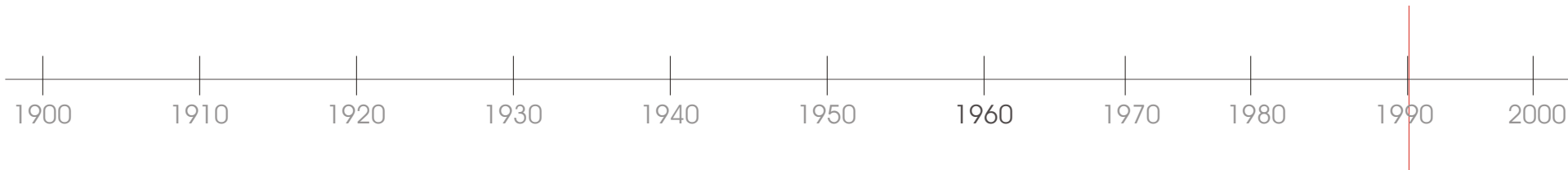
The 90s has seen a relatively unprecedented boom for the Indian animation Industry.

The first animation serial to be created by a young Bengali artist who had migrated to Delhi in search of a living in 1981. The man was Suddhasattwa Basu, and the serial was a 10 part animation series called *Gayeb Aya* or *Gayeb Appears*. Telecast first in 1990 on Doordarshan, India's official premier government TV channel, the serial became immediately popular with children of all ages and has had repeated telecasts ever since. Basu debunked the myth that India's Eastern Region could not produce world class animators. Before he had earned his name as an animator, Basu had already become one of the best illustrators in Delhi, creating illustrations for various newspapers and books. But after rigorous training in formal art from the Government Art College in Calcutta, this young boy, hailing from the then French occupied Chandannagar region, decided to take a step that would change his entire life. Along with two friends from the Art College, he took a big risk and plunged into being a painter in Delhi. Delhi, along with Bombay, has always been a good market for Indian painters. To keep himself going he had to join an ad agency. However he felt the ad culture had its own bindings on his artistic freedom, so he moved on to a large newspaper publishing group, The Delhi Press. From there he moved to Thomson Press to work on the children's magazine, *Target*. It was here while working as an illustrator for *Target* that Basu decided to become an animator. The then editor of *Target* the late Rosalind



Wilson, gave him much encouragement. While Basu did not have an institute like NID to teach him animation, books on animation were of course readily available, and he made full use of them. With his consummate knowledge of drawing and extreme skill as a painter/illustrator, animation came almost naturally to him. He reveals, "You will, if you study the series of *Gayeb*, practically watch my own animation skill developing from episode to episode, so the last episode of *Gayeb*, the tenth part of the ten piece series, is much better animated than the first. One book that has particularly helped me in my own animation training is John Halas' *Timing In Animation*, to which I keep going back." The making of *Gayeb* also makes for a great story. Working with just two assistants and an antiquated 16mm camera, Basu designed his own animation stand. The series was completed on a budget that could not even be classified as "shoe-string" - "no budget" would frankly be more accurate.

Based on short stories published in *Target*, *Gayeb* is the story of a friendly little spook, who can appear and disappear at will, hence his name, which means "vanish" in Hindi. This spook is always nice to children and helps them out, but for the naughty he is there to teach a lesson. Each action-packed adventure story of 12 1/2 minutes has very little dialogue written by Bijoya Ghosh and others, and music by Shyam and Sudip Banerjee. Work started for the serial when Basu found two interested friends Bizeth and Ashok Talwar. When the trio joined to create this series, Raikhik Films, Basu's production company, was born. Although made under difficult conditions, this



1990s
Meena - a series created for UNICEF by Ram Mohan

serial earned national and international acclaim immediately after it was telecast.

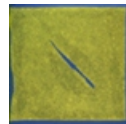
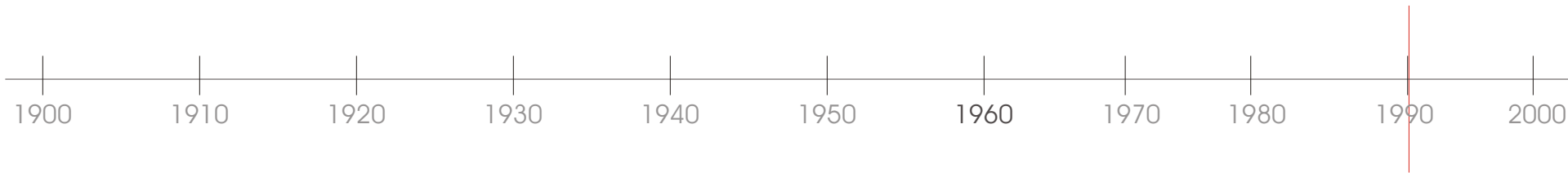
Ram Mohan ventured into a Indo-Japanese collaboration animated feature based on Indian epic Ramayana. After about 10 years of labour, the film was finally released in 1997 amidst bad publicity and virtual non-awareness among the general media and people and didn't do well commercially in India. He teamed up with United Studios Limited, a division of the UTV group in 1997. The new venture, initially called RM-USL Animation, was re-christened UTV Toons in February 2000. He also produced an animated series called "MEENA" and "ZARA" for UNICEF.

1992
Lok Gatha - a serial created by

Bhimsain completed a 13 episode animated series "LOK GATHA" (based on Indian Folk Tales) in 1992. Bhimsain is also co-produced a collaboration film "LOCKED" with the National Film Board of Canada.



The most important task that the Films Division undertook on a national level was the organization of the Bombay International Film Festival for Documentary and Short Films. On March 1, 1990 the first festival had as its Director V.B. Chandra, and the jury included distinguished film personalities like Ulrich Gregor, Ishu Patel, Dennis O'Rourke, Adoor Gopalakrishnan, Erika Richter and Mikhail Litviakov. From its very inception, it was a competitive festival and cash prizes were given in different categories. The first festival had a Lumiere retrospective and was scheduled to be held every two years. From



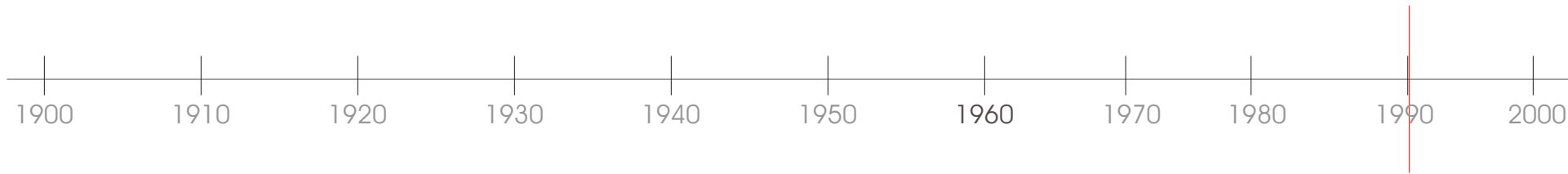
1st March, 1990

Bombay International Film Festival for Documentary, Short and Animation Films was started by the Films Division

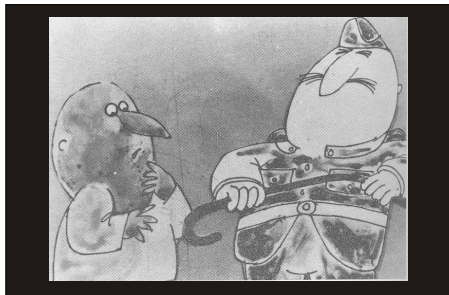
the very next festival in 1992, it was renamed the Bombay International Film Festival for Documentary, Short and Animation Films, stressing and showcasing the growing importance of animation in the Indian context. A special section was organized in 1992 and called the World of Animation Cinema. The works of John Halas, Ishu Patel, Osamu Tezuku, Jiri Brdecka, Jiri Trnka, NID animations, Children's Film Society Animation, and others were all screened. Lectures and demonstrations were held on the art and technology of animation by Barry Parker and Ishu Patel. A seminar on computer versus traditional animation, and an exhibition on the history and evolution of animation cinema were also included.

From 1990 onwards, the Mumbai International Festival for Short, Documentary and Animation Films has grown to be one of the biggest and most important short film festivals in the world and is considered one of the four most important short film festivals, along with the Oberhausen and Mannheim Festivals. The festival held in 1998 was especially important since it coincided with an exhibit of Indian animation which was screened at the acclaimed Hiroshima International Animation Festival. The Films Division helped gather 50 Indian animation films to be screened in Hiroshima, which made MIFF an important factor in the growth of Indian animation on a worldwide level.

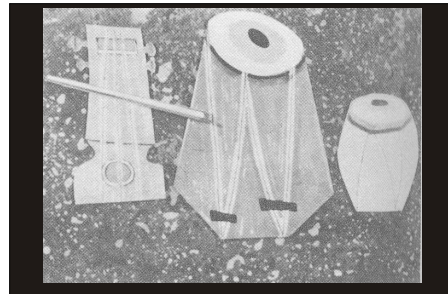
Like the Films Division, CFSI has also been organising an International Festival for Children's Films every two years and its



volume is increasing every year. The festival located at various times in Delhi, Mumbai and now Hyderabad, is held November 14 - 23 every year in memory of the late Prime Minister Jawaharlal Nehru, whose love for children was extremely well known. Hence the festival starts on November 14, Nehru's birthday. The festival brings in, along with other children's classics and feature films, a lot of the best animation produced throughout the world. This is also a competitive festival with attractive cash awards selected by an international jury and a special children's jury. The festival also invites foreign animators to teach children from all over India how to make their own animation films. Moreover child delegates from all over India attend.

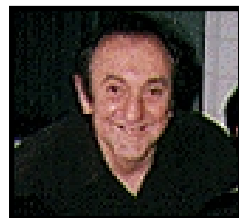


1972
U said it by Ram Mohan won the national Award for best animation film. Produced by Prasad Productions.



1972
Harmony by Ram Mohan produced by Prasad Productions.

1970s
The animation Department of the **National Institute of Design** came into being when Disney's **Clair Weeks** and UK academic **Roger Noake** came to create the necessary faculty to teach the art.



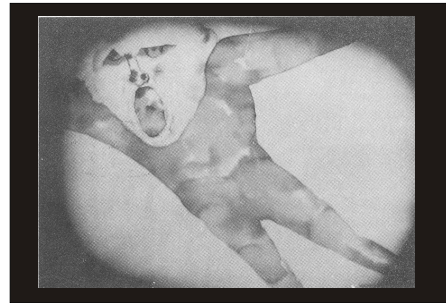
Roger Noake

Other players

During the 1970s Prasad Productions of Madras was actively involved in encouraging animation films. Ram Mohan, Suresh Naik, Praful and Satam all left the Films Division to join Prasad Productions. Up until 1979 this core group worked for Prasad, creating many interesting animation films, including Ram Mohan's *Harmony*.

Another studio which deserves mention in this context, and which did a lot of animation work for other independent filmmakers like Satyajit Ray and Mrinal Sen, was Rauko Laboratories. Headed by S.R. Rao, Rauko, was the only place besides Prasads where filmmakers who needed animation work done could go. Existing even as late as 1987, all of the National Institute of Design's (NID) films were processed there. Some other studios, like Gimmicks and Pictoreel Facet, opened in Bombay, but not much is known about the work they were doing. There was a great boom in the animation-ad industry at that time which must have been their source of sustenance.

The Animation Department of the National Institute of Design came into being in the early 1970s when Disney's Weeks and UK academic Roger Noake came to change animation by creating the necessary faculty to teach the art. I.S. Mathur and R.L. Mistry were notable instructors among them. Then another two year workshop programme trained by Mathur and Mistry produced Chitra Sarathi, Benita Desai and Nina Sabnani, among others. Then the first official



two and half year A.E.P Animation Programme started with Prakash Moorthy, Vasab Raja, a post graduate in Illustration and Painting from the M.S. University of Baroda, and Soma Banerjee, a science student from Delhi, as the department's first three students, under the Faculty of Visual Communications banner headed by I.S. Mathur.

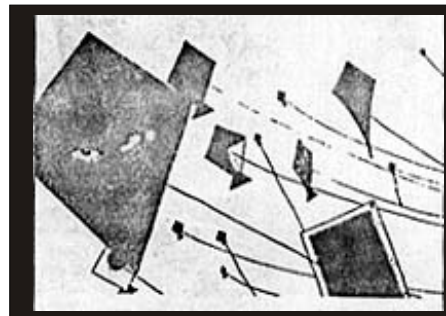


1985

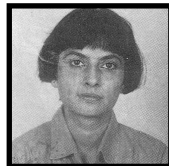
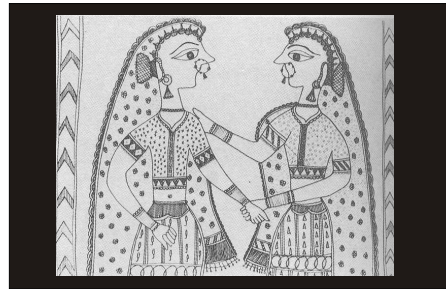
National Highway by R.L. Mistry won a national award winner

1985

Patang by Vinita Desai explores the movements of a kite through the eyes of its flier.



With training in traditional and computer-aided animation spanning all aspects of filmmaking, NID has produced a huge quantity of animation films, thereby significantly contributing to Indian animation. In addition to *National Highway*, a national award winner, R.L. Mistry created *Perspectrum*, an abstract study on movement and graphics. Leo Lionni, a famous animator and designer, came to NID as a Visiting Faculty member and made his film *Swimmy* using cut-outs, which to date is one of the best cut-out animations created. Vinita Desai made *Cirrus Skies*, a graphic depiction of the changes we see in the sky's cloud formations; her other film *Patang*, meaning "kite," explores the movements of a kite through the eyes of its flier. This film won her the first prize at the 1985 "Shorts I" Festival in Calcutta. Nina Sabnani shared this prize with Vinita with her film *Drawing Drawing* based on the reactions of a child upon seeing his drawings come to life. However, Nina Sabnani won international acclaim with her next film which is perhaps the first feminist animation in India. *Shubh Vivah* is a strong comment on the much-hated dowry system, a social evil where money is paid by the bride's family to the groom and his family when a daughter is married. This film uses the



1984

Shubh Vivah by Nina Sabnani is a strong comment on the much-hated dowry system,

traditional Rajasthani Madhubani style of painting. Other filmmakers from NID include Nagendra Patel, Darshan Bhagat, Shyam Patil, Shailesh Modi and Mita Bhagat who made films like *Energy Merry Go Round*, *Sakhi And Mukhi* and *Curiosity Killed The Cat*.

Of the later students, one animator who has distinguished himself is Prakash Moorthy. His film *Jungle King*, based on a Gujarati folk tale, was selected as part of India's presentation at the India Festival in Russia. Moorthy later made *The Square On The Hypotenuse* (1995), *The Progress Report* (1994) and *The Protagonist* (1988).

Another important happening at NID in between 1986 and 1989 was the arrival of Scottish filmmaker Keith Geive who, while working on a feature, included a small piece on India using animation. This became an Indo-Scottish venture when he asked Shoma Banerjee Kak, by then a very successful animator who had created the title sequence for her husband Sajay Kak's serial on India *Pradakshina*, to help him out. Finally, Shoma did the entire Indian portion using cel animation.

In addition to the NID trainees, a host of other young animators are working in India. This includes Shilpa Ranade, whose film *Moni's Dying* depicts the slow death of a sister as seen through the eyes of her brother. This sensitive portrayal of the situation won her a special Certificate Of Merit in the 1994 Bombay Festival and also won wide international acclaim.



Inferences

"To retain the essential elements of one's own country, be it Japan, India or Czechoslovakia, is a difficult task, but it is possible. We can see it when we watch the work of Lotte Reiniger, Jiri Trnka or Renzo Kinoshita, or even Norman McLaren or Len Lye, Oscar Fischinger or Peter Foldes. This "being in touch with one's own soil" is one of the things we learn from our master filmmakers Satyajit Ray, Mrinal Sen and Ritwik Ghatak in live-action, and Ram Mohan and Bhimsain in animation."

- Jayanti Sen

Animator & freelance journalist
Animation world Magazine, 1999

Indian animation hasn't yet made its mark in the arena of world animation. After the initial efforts of enthusiasts prior to 1950, the Government took the right steps towards institutionalizing animation by setting up the Cartoon Film Unit under the Films Division.

Subsequently the training of animators under Clair weeks helped produce animators who made significant efforts towards building an Indian identity of animation.

The biggest achievement of animators working in the Films Division is perhaps the fact that they could create some interesting animations on very unlikely topics like hygiene, family planning, Five-year plans, social awareness campaigns etc

The initiatives of people like Pati and J.S. Bhowmury to encourage experimentation to evolve new styles and techniques helped produce some really good animation with a very strong element of Indianness in them. But the paucity of funds and subsequent lack of leadership at the helm led to a decline in the quality and quantity of output. The quantity of animation films never went beyond 30 minutes per year and hence it was difficult to actually come up with something significantly novel.

This stagnation compelled the established animators to leave Films Division and work in independent studios. Some animators like Ram Mohan and Bhimsain did manage to make their mark but advertising



began to form a significant part of their work. Meanwhile the work at Films Division stuck to the routine topics. The starting of an animation course in National Institute of design helped build a permanent training program from where a whole bunch of young animators could learn and explore the techniques of animation.

The problem essentially lies with the fact that animation is an expensive media and the compulsions of catering to a wider audience leads to animation studios having to stick to traditional animation techniques. Many animation studios have been able to build manpower and infrastructure during the 90s by working on outsourced jobs from abroad.

With the advent of television and the proliferation of channels, there is a possibility that animation on Indian themes will find greater demand. Meanwhile academic institutions are the places which can afford experimentation and work towards an Indian identity in animation.



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elements of one's own
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