

Man Animal Conflict

Project 3 Report

May 2016

Sumit Kumar

146340011
Animation Design

Guided by- Prof. Sumanth Rao

IDC, IIT Bombay

Man Animal Conflict

Mongoose Hair Illegal Trade

By

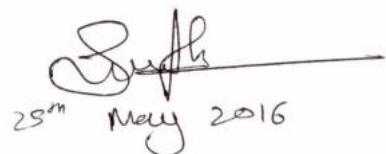
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Project Advisor: Prof. Sumant Rao

Declaration

I hereby declare that the project work done in relation to my graduation film and submitted as a written report to the Industrial Design Centre, IIT Bombay is a record of the original work done by me under the guidance of Prof. Sumanth Rao. Unless otherwise stated, the contents of this report, in the form of text and images, are entirely my own. The views expressed in the document as part of the written submission of the project are my own and do not necessarily represent the views of Industrial Design Centre, IIT Bombay.

Sumit Kumar,
May 2016



25th May 2016

Approval

The Report Committee for Animation Design, Industrial Design Centre, IIT Bombay
Certificates that this is the approved version of the following report on:

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Approved by

Project Advisor : 

Internal Examiner : 

External Examiner : 

Chairperson : 

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Report

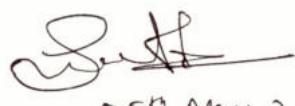
Presented to the Faculty of the Industrial Design Centre,
Indian Institute of Technology, Bombay
in Partial Fulfilment of the Requirements for the Degree of
Master of Design
In
Animation Design

Industrial Design Centre, IIT Bombay
May 2016

Acknowledgement

I would like to express my gratitude to Prof. Sumant Rao for giving me an opportunity to work under him and for his invaluable guidance, support and inspiration all throughout the development process of my film. This project would have been nothing had it not been for the able guidance from Him. I also owe thanks to my faculty Prof. Phani Tetali, Prof. Nina Sabnani , Prof. Shilpa Ranade and Mazhar Kamran sir. I would like to extend my gratitude to my Classmates for their insightful discussions and their incessant support in spite of their busy schedules.

I would also like to thank my support system, my family, who has always been with me through all my ups and downs



25th May 2016

Sumit Kumar
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Introduction

Conflict between man and animal has been a problem since time immemorial. Being an omnivore, hunting has always been incorporated in the lifestyle of humans. Somewhere, a line was crossed and animals became more than food or resource to humans. We have tortured, hunted and imprisoned animals since the beginning of time. Animal attacks are not something new. Newspapers are filled with reports of wildlife crimes. Sometimes, the interferences of man or animal in each other's lives have severe consequences. There are species of animals which have gone extinct just because of habitat loss due to human interference. This Project is a small attempt by me to take up one such issue, namely Mongoose hair illegal trade, in which human activity has had severe impact on wildlife and weave up a narrative from it.

Abstract

I was in the first year of my graduation, when I walked up to the shopkeeper of an art supply store and asked for a sable brush. The shopkeeper gave me a brush with a light green handle and brown-white streaked fibres. In the following months, I saw brushes of same type in hands of many people, my classmates, seniors and even faculty, who had them in even bigger sizes. It was not until the end of first year, when words got out that those brushes have been banned, that I got to know the truth. Some people said that they were banned because they were made up of squirrel hair. Upon researching, I finally got to know that those were not sable brushes at all. They were made up of Mongoose hair and mongooses were being killed in order to obtain them. Upon further reading I learnt about the horrific truths behind the brush trade. I never touched those brushes again, but they are still in circulation in black markets throughout India. I see them in the hands of people even now. People who are not at all acquainted with the story behind them. It was this feeling which produced an urge in me to tell my experience in the form of an animated narrative, report on which I'm about to present.

Influences and Inspirations

There have been many films on the relations and conflicts between man and animal. For this particular film, my main inspirations were - Jean-Jacques Annaud's Two brothers, Hayao Miyazaki's Princess Mononoke, My Neighbour Totoro, Disney's Jungle Book and Ratatouille. Visually, the inspiration for this project were the Disney Classics and Studio Ghibli's Films.



Pangolins: 'The New Rhinos'

by Preerna Singh Bindra | The Pioneer



Few of us know about this animal called the pangolin, or scaly anteater, found in the tropical forests of Africa and Asia, including India. It's an odd creature, donning an armour – not unlike a knight of the medieval ages. It has a very narrow, long tongue that extends over 15 inches, coated with a gluey substance to enable it to probe nests, mounds and suchlike for ants, termites, etc. that make for its unique insectivorous diet. The pangolin has impressive digging powers, can live deep underground, is a capable swimmer, yet may be found up a tree, as it's an agile climber as well. In fact, India's pioneering naturalist and officer of the Imperial Forestry Service FW Champion said of the pangolin, "this astonishing survivor of the past ages may well be the most remarkable animal found in the Indian jungles." Pangolins are nocturnal, shy, and when threatened they curl up into a tight ball—which offers excellent protection, even from predators like lions and tigers.

But not from man.

An ugly truth about the pangolin is that currently it is



All eight sub-species of the pangolin, across their range in Asia and Africa are in trade, and in dramatic decline.



Research

Major sources of research were secondary. The research started with searching about scenarios and ways in which wildlife is effected due to human interference, both directly and indirectly. I started reading various reports and articles on the web regarding man-animal conflicts, wildlife crimes and various other problems, both Indian and international.



Migrating Amur Falcons Massacred in India: We Need A Global Solution

Posted by Steve Boyes of National Geographic Expeditions on November 3, 2012

(35)More »

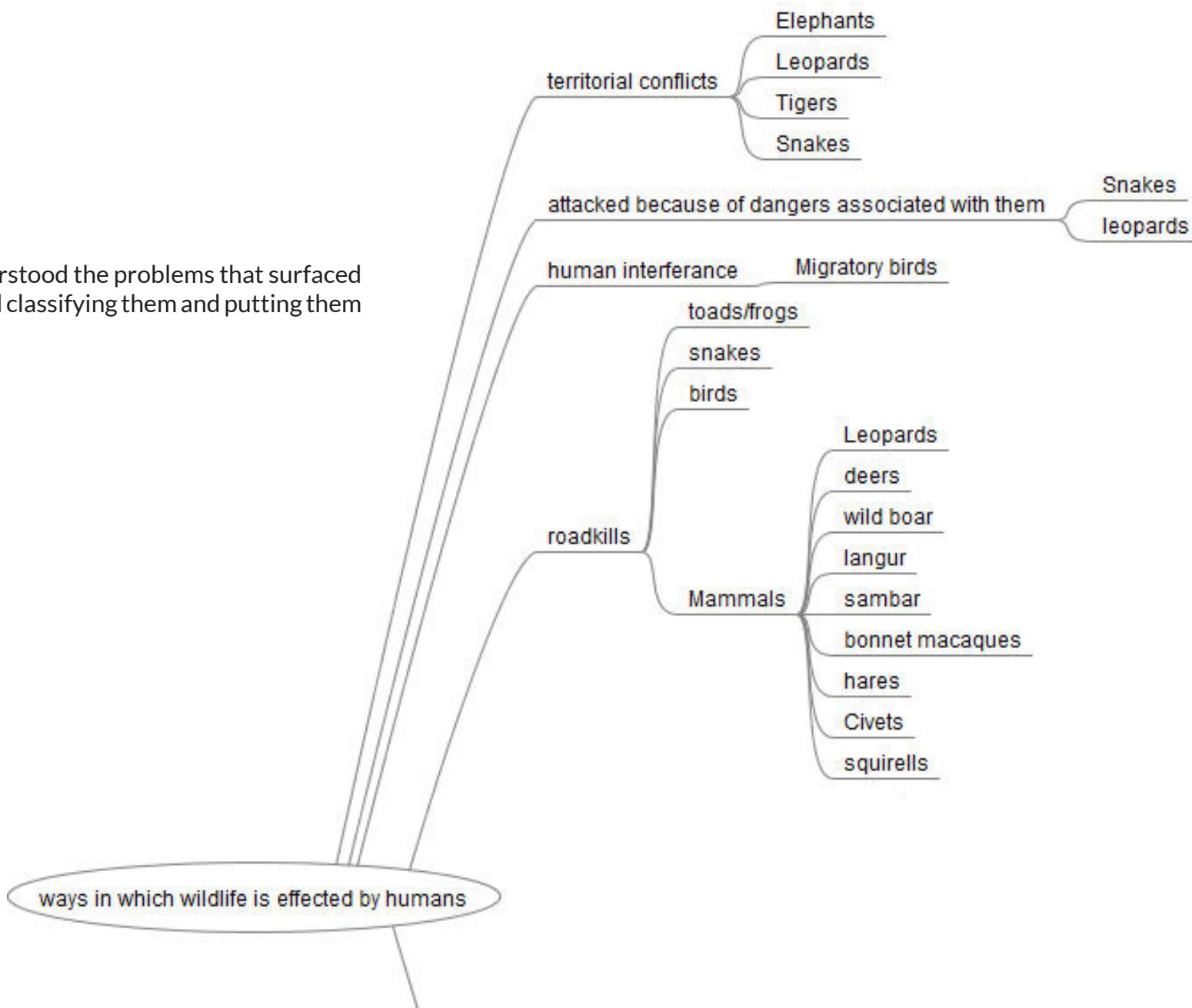


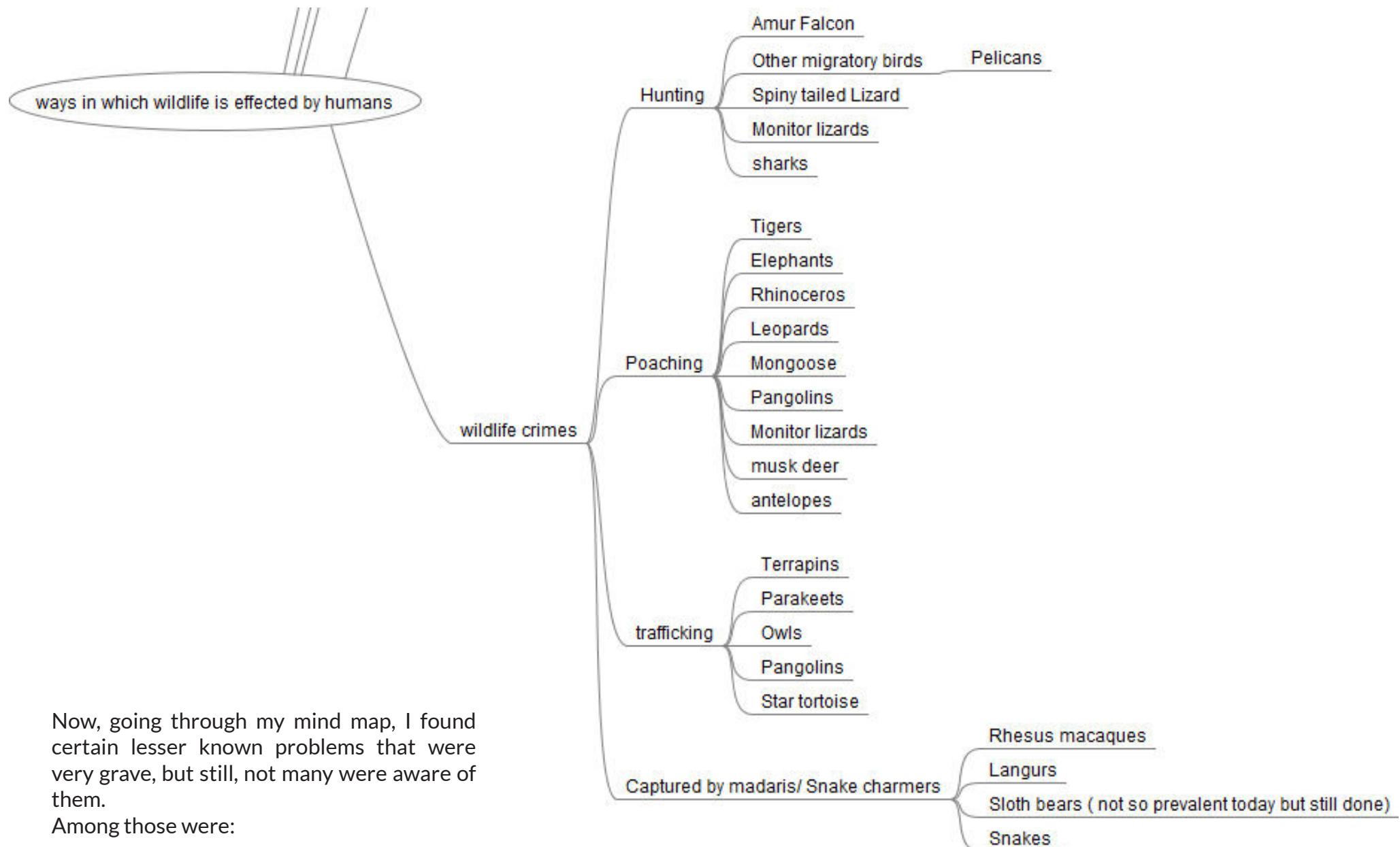
Conservation India estimate that between 120,000 and 140,000 Amur falcons are being slaughtered every year in NE India!

But it was too much, way too much. So, I started looking into the problems that are present in India. As I went further and further into my research, I kept on dividing them into smaller categories according to my own judgment. Categories were based on how I understood them. With that, I came up with a Mind- Map.

The Mind Map

Based upon how I understood the problems that surfaced in my research, I started classifying them and putting them into a Mind Map.





Now, going through my mind map, I found certain lesser known problems that were very grave, but still, not many were aware of them.

Among those were:

Mass hunting of falcons in Nagaland



This was about Amur Falcons who are hunted in thousands in Nagaland every year. Amur Falcons migrate from Mongolia to South Africa and on their way they stop at Nagaland. There, they are trapped and killed mainly for eating.

Pangolin trafficking



Pangolins are hunted and captured mainly for their scales, which are nothing but keratin, same substance of which human hair and nails are formed. Pangolins are world's most trafficked species with their trade thriving in Asian countries. They are the only mammals with true scales. They are also eaten in parts of world and are smuggled frozen alive for that purpose.

Railway crossings in wildlife sanctuaries



Rajaji national park is among many of India's national park through which a railway line crosses. Many elephants and various other animals were killed while crossing the railway line. Efforts were made, and the accidents decreased significantly. Rajaji national park is a great example for its efforts. Sadly, there are many other national parks where such measures are yet to be implemented.

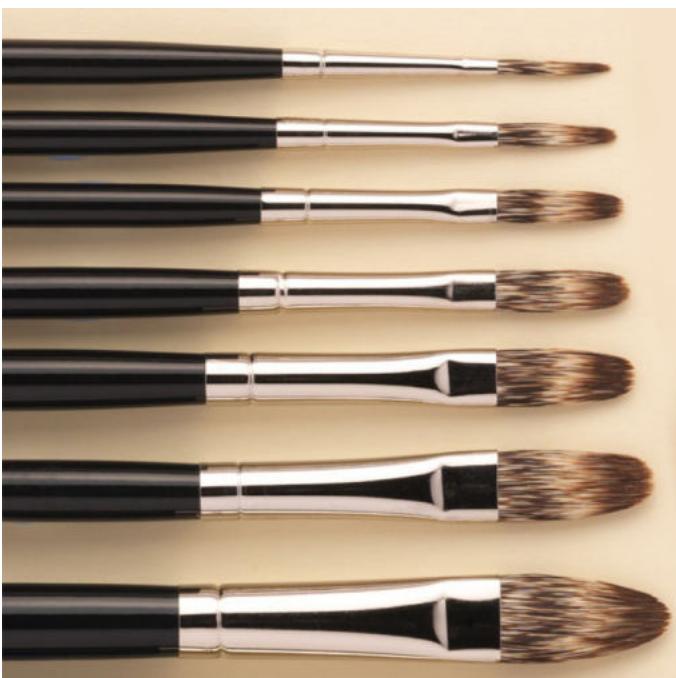
Illegal Mongoose hair trade for the brush industry



Mongoose are protected under wildlife protection act 1972. But despite that, they are illegally hunted to obtain hair for manufacturing brushes. All over India, a large number of people use those brushes, unaware of the story behind it. Approximately 25 mongoose are killed to obtain 1 kg of hair. The trade is thriving despite a ban on these brushes.

Deciding on a topic

I decided to take the topic of Illegal mongoose hair trade as it is something that is a prevalent issue in the Industry that I'm part of i.e. Art. Since it is based upon my own personal experience, I could relate to it and since mongooses are hunted mainly for the brush industry, I knew how widespread this is as I've seen many people working with them. Upon further research i got to know various things about how the mongoose hair trade work and how people of poor hunting tribes are exploited for it. I went further on the topic of hunting tribes, and got to know many things about people of Pardhi Tribe. About how they have been classified as a criminal tribe and have no right to acquire land. Hunting being their ancestral skill, they have no other source of income. Despite the fact that hunting is illegal, they have to hunt for food. Criminals take advantage of it, giving them money in return of their hunting skills. I also got to know how the brushes are sold with the name of sable hair, so that no mention of mongoose comes forward.



Research on the topic

Some 14 years ago, if you would have gone to any local stationary shop and asked for a paintbrush, a cheap mongoose hair brush was what you would get. They were available for dirt cheap prices, such were the conditions. In 2002, the Indian Government accorded the mongoose protection under the Wildlife Protection Act 1972. Nationwide raids were conducted with the help of Wildlife Trust of India and hair of at least 50,000 mongooses were seized. After these events, the illegal trade became a little slow, but it didn't stop. Today, 14 years since then, the trade still thrives in the black markets. Mongooses are trapped and beaten to death in the states of Madhya Pradesh, Karnataka, Uttaranchal, Uttar pradesh, Bihar, Chhattisgarh, Maharashtra, West Bengal, Tamil Nadu and Kerala for their hair. The hair is not only sold within India but also smuggled out to Nepal, Bangladesh, Middle East, Europe and USA. About 25 mongooses die to obtain 1 kg of hair, half of which, are not usable. Hence, about 50 mongooses lose their lives for 1 kg of usable hair.

Many people use Mongoose hair brushes unaware of the fact that mongooses are killed for them. These brushes are very popular amongst artists as they give excellent water holding capacity and spring ideal for water based media. They are also used by hoarding and signboard painters throughout India. Many stationery stores and hardware stores sell them under the table. These shops get them from a dealer who gets them from a local brush manufacturer. The brush manufacturer gets the hair from a hair supplier who gets them from another hair supplier who is generally based near the area in which mongooses are hunted. The dirty job of killing mongooses is given to the poor hunting tribes in the area like the Pardhis.

Problems faced by the Pardhis



The term Pardhi means 'Hunter'. Pardhi is one of several hunting tribes of India. In 1871, British enforced the Criminal Tribes Act. Pardhis and the other hunting tribes came within the act and hence, they were automatically labelled as criminals. After India got independence, the act was repealed in 1949. In 1952, the tribe was denotified as criminal and named as a nomadic tribe. However, this did not change the public perception of the tribe and they continue to be stigmatized and live as outcasts from society, further aggravating their problems. After the wildlife act of 1972, things got further difficult for them as their only means of livelihood was snatched from them. They were prohibited from entering the forests and were required to stop hunting. In spite of getting their bread and butter snatched from them, they never got any help from the government. They have no right to acquire land and apart from hunting they have no other source of income. With the prejudice they face in life, if any misdeed happens, they are the first suspects. There are many Pardhis who have served jail terms for a tiger killed by jamindars or thakurs. Most of them spend their lives in poverty. Without education, there seems to be no end to their problems. Pardhis are exceptionally skilled hunters. They have strong knowledge of wildlife, forests and herbs. Many of them continue to hunt covertly to feed their families and to sell the by-products. According to reports, Pardhis were responsible for wiping out the entire tiger population of Panna Tiger reserve.

Unfortunately, poaching rackets take advantage of their miserable condition and give them money in return of their excellent hunting skills. In dire need of money, many exploited Pardhis agree to help them. Since upliftment of Pardhi is important in order to put an end to poaching, many N.G.O.s have come forward for their help, providing education to their children and skills to adults. But a majority of Pardhi are still devoid of any help.

Concepts and Stories

I developed two stories, the first story was inspired by the miserable conditions of Pardhi hunters and how their circumstances force them to do things that they didn't want to do. This story was aimed at making viewers aware of the conditions of Pardhi tribe by giving them a glimpse into one of their many conflicts. The second story was about a child who discovers that mongooses are being killed to manufacture the paint brushes he loves to paint with. This story was aimed at making viewers aware about mongoose hair brushes and the story behind them.

Story 1: Pardhi

This story was about a Pardhi hunter and his child. The hunter has agreed to deliver two dead mongooses to a person in return of money. While on hunt, he manages to kill one mongooses, but the other one escapes hurt. The hunter's son finds it and brings it to his hut along with him. At his hut when the hunter realizes that his son has rescued the same mongoose he tried to kill, he gets in a dilemma about whether he should kill it or not. He finally decides to kill him when the mongoose saves his son from a deadly snake. The hunter then has a change of heart.

Story 2: Realization of child

This story is about a child who gets a brush as a gift in his childhood. That brush becomes his favourite and he keeps it along with him wherever he goes. Time flies by, he goes to school, grows as an artist and gets admission at an art school, where he finally has a big realization. Realization that his passion for art is resulting in death of mongooses. He then makes a decision to never use them again, a simple act as an individual that perhaps saves the life of at least one mongoose.

The Chosen Story

Story 2: The Realization of a Child

The reason that this story was chosen is that because this story is based on my personal experience. This was the story I could relate most to. This can be a story of anyone who has had or will have the same realization at some point in life. Also, it is important to show that the decision of even a single person matters.

When I got to know about this, the realization itself was a shock for me. To know that mongooses are being killed and yet no one has any idea about it. Most of the people - Students, professionals and faculty were unaware of it and were using those brushes. It is important that people, especially from the creative fields know that this happens. Because supply depends on the demand. We can always try to solve the problem from the root by working towards the welfare of Pardhis and giving them an opportunity to live a crime-free life, but unless we stop buying them, unless we stop the demand, the trade will thrive. Pardhis or not, poachers will devise other ways to kill mongooses and make profit. Point is they won't stop until we do. If people are aware of it, it'll make a lot of difference.

Final story/rough script

The story is of two different characters - a human kid and a mongoose kid going parallel to each other. There will be appropriate transitions from one to another. For every stage in the life of human kid, there will be appropriate stage in the life of mongoose kid.

A human kid (3year old) is given a paintbrush (mongoose hair brush) in his hands. He becomes happy and start painting (this brush will be his lucky brush which he keeps with himself). In parallel with transition, we see the baby mongoose. His mother brings food for him.

Transition - kid is now 5 years old , he goes to school. Keeping his lucky paintbrush with him. The mongoose baby ventures out of hole for the first time.

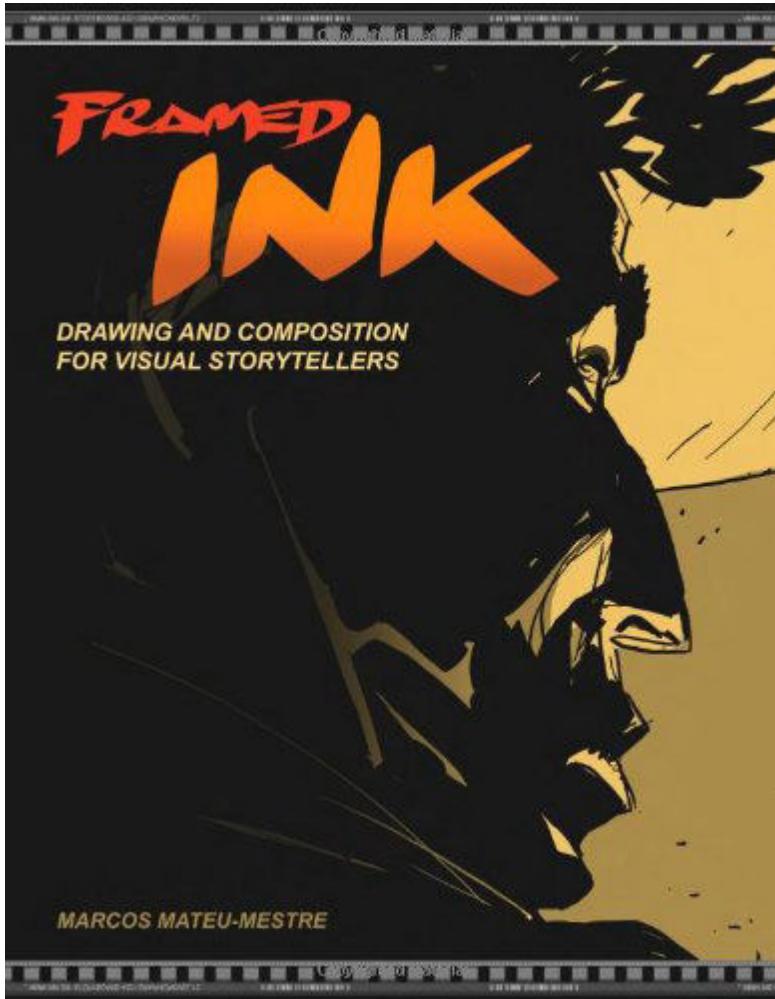
The kid is now slightly older (13 yr old), meeting with people etc., doing extracurricular activities, still having his lucky brush with him. The mongoose gets familiar with his surroundings and learns to hunt etc.

When boy gets admission in an art college, we show the mongoose getting trapped in a hunter's trap.

The boy goes to an art stationary, puts his lucky brush forward, asking for a brush like that. The shopkeeper looks at the brush and shows him a poster which says that these are banned. Boy gets confused and leaves. Shopkeeper looks at him leaving. Shopkeeper has something in his mind. Boy goes home, searches the web. He gets to know a lot about it. As we see his search, in parallel, we see the visuals of the mongoose kid, who is trapped, scared, getting beaten, tortured etc..

Boy passes by the stationary once again, the shopkeeper calls him to come near. Shopkeeper looks left and right, and with a sinister expression , pulls out a mongoose hair brush set from beneath the counter.

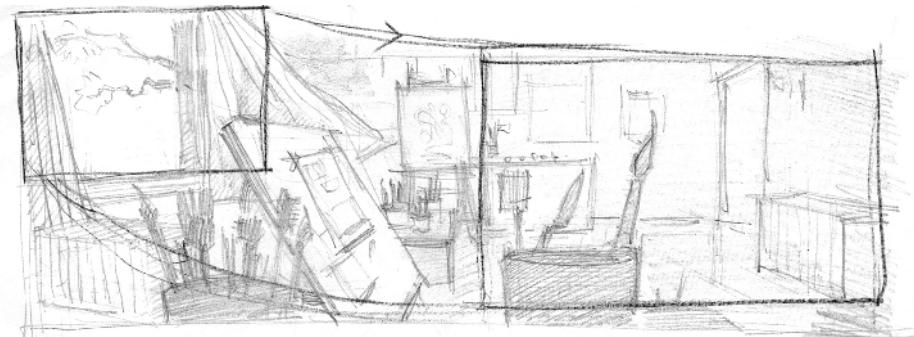
Visual of mongoose falling, beaten, bloody, on ground (slightly slow motion). as it hits the ground, we see the shopkeeper giving a brush in the boy's hand (this scene mirrors the scene at the starting when he is given a brush as a baby). The boy looks at the brush, thinking, confused. This is the moment of decision. After knowing the story behind the brushes, the boy must decide what he should do with it as the hunter stands towering above mongoose ready to give a final killing blow. Finally, his expression changes. The confused face becomes stern and determined, as the boy slams the brush back on table. As soon as that happens, everything that had happened with mongoose starts going back in reverse, until the moment he found the hunter's bait, but this time, there is no bait, no hunter. With his mother, the mongoose vanishes into the depths of the jungle.



Storyboards

Before getting on doing the storyboards, I studied some films, mainly Jurassic Park, Brother Bear, Tarzan, The Jungle Book, My Neighbour Totoro, Porko Rosso, Catwoman, and Batman: Year One . I also Looked up storyboards of Studio Ghibli films and some DC animation studio films on Tumblr and Deviantart. Books such as Framed Ink and The art of layout and Storyboarding by Mark T. Byrne helped me grasp the basics of composing scenes for the screen.

Storyboards



PAGE	SERIES / PROJECT	EPISODE / TITLE	CODE	ERASE & PLACE LOGO HERE	
(1)	Mongaze.				
SCENE	LAYOUT - WIDESCREEN	ACTION - DIALOGUE		NOTES	PANELS
1				Some frame, Door open, light fills the room. A guy has opened the door. we can't see the face properly...	
1				he walks towards brush / stuff (Same frame)	
2				(cut) ficks up the brush...	
3				(cut) looks at it seriously...	
3				brows got angrier... his hand clenches the brush... shakes...	

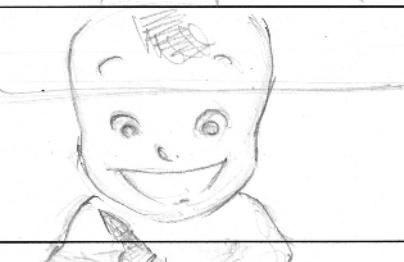
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(1)

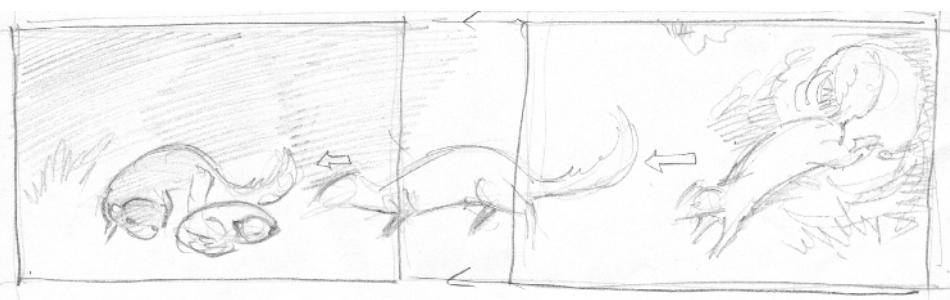
PAGE	SERIES / PROJECT	EPISODE TITLE	CODE	ERASE & PLACE LOGO HERE
2				
SCENE	LAYOUT - WIDESCREEN - ASPECT RATIO 16:9		ACTION - DIALOGUE - NOTES	PANELS
④			Title on black. INT EXT / DAY NIGHT	
⑤			Black changing no inside of mouth. INT EXT / DAY NIGHT	
⑥			INT EXT / DAY NIGHT	
⑦			INT EXT / DAY NIGHT	
⑧			zoom out in the bald sitting. not stiff bying around. INT EXT / DAY NIGHT	

STORYBOARD BUILT BY REGGIEWOLFPROM.DAVIDART.COM - PERMISSION GRANTED TO PHOTOCOPY FOR OFFICIAL AND/OR PERSONAL USE. ENJOY!

(2)

PAGE	SERIES / PROJECT	EPISODE TITLE	CODE	ERASE & PLACE LOGO HERE
3				
SCENE	LAYOUT - WIDESCREEN - ASPECT RATIO 16:9		ACTION - DIALOGUE - NOTES	PANELS
⑨			A hand giving him a brush. INT EXT / DAY NIGHT	
10			INT EXT / DAY NIGHT	
11			INT EXT / DAY NIGHT	
12			INT EXT / DAY NIGHT	
13			INT EXT / DAY NIGHT	

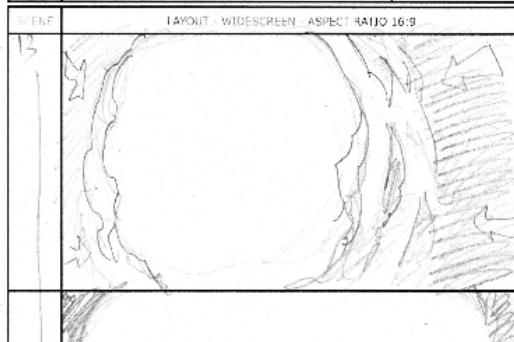
STORYBOARD BUILT BY REGGIEWOLFPROM.DAVIDART.COM - PERMISSION GRANTED TO PHOTOCOPY FOR OFFICIAL AND/OR PERSONAL USE. ENJOY!



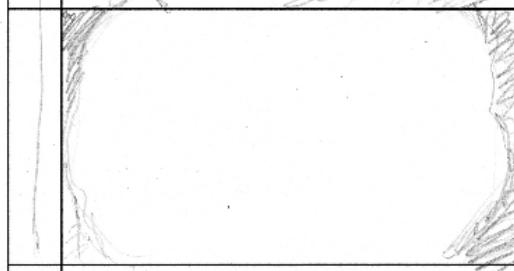
PAGE	SERIES / PROJECT	EPISODE TITLE	CODE	ERASE & PLACE LOGO HERE
SCENE	LAYOUT - WIDESCREEN - ASPECT RATIO 16:9	ACTION - DIALOGUE - NOTES	PANELS	
10				
11		INT. EXT. / DAY. NIGHT		
12		INT. EXT. / DAY. NIGHT		
13		POV of mongoose KID INT. EXT. / DAY. NIGHT		

PAGE	SERIES / PROJECT	EPISODE TITLE	CODE

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SCENE	ACTION - DIALOGUE - NOTES	PANELS
13	<p><i>Follows</i></p> <p>comes follows</p> <p>INT. EXT / DAY. NIGHT</p>	



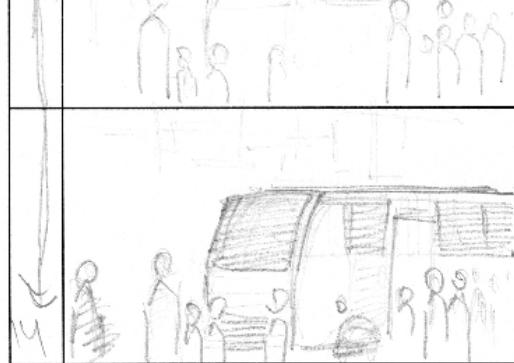
SCENE	ACTION - DIALOGUE - NOTES	PANELS
14	<p><i>Follows</i></p> <p>INT. EXT / DAY. NIGHT</p>	



SCENE	ACTION - DIALOGUE - NOTES	PANELS
15	<p><i>everything goes white</i></p> <p>INT. EXT / DAY. NIGHT</p>	



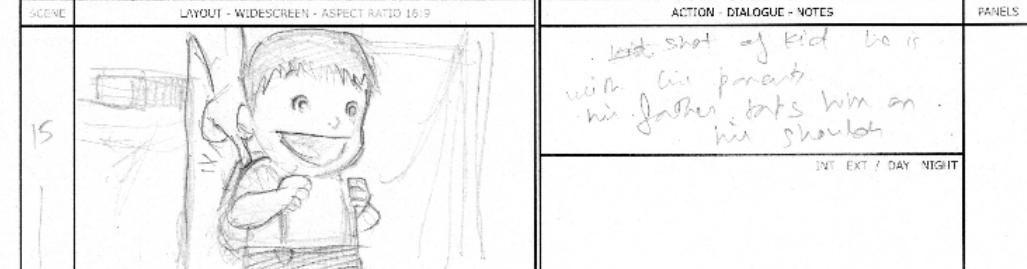
SCENE	ACTION - DIALOGUE - NOTES	PANELS
16	<p><i>overexposed image of city and people.</i></p> <p>INT. EXT / DAY. NIGHT</p>	



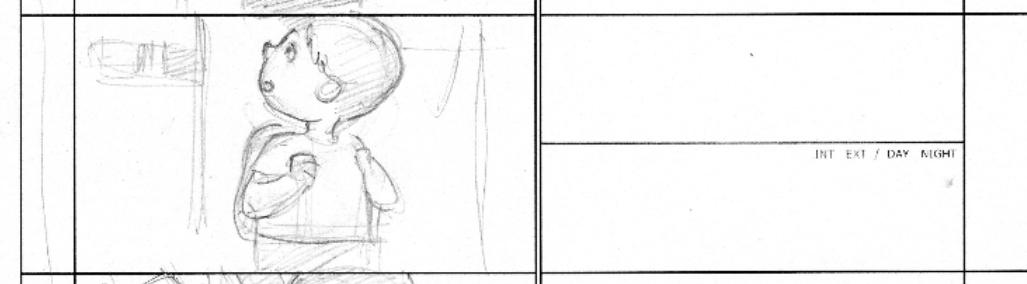
SCENE	ACTION - DIALOGUE - NOTES	PANELS
17	<p><i>image comes to normal.</i></p> <p><i>parents are with their kids</i></p> <p><i>on road, (POV of kid.)</i></p> <p>INT. EXT / DAY. NIGHT</p>	

PAGE	SERIES / PROJECT	EPISODE TITLE	CODE

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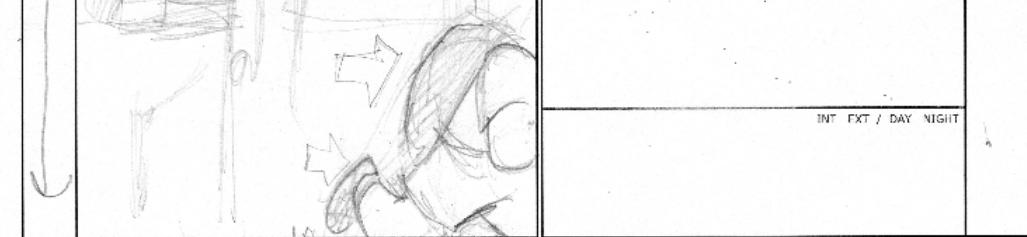
SCENE	ACTION - DIALOGUE - NOTES	PANELS
18	<p><i>left shot of kid he is with his parents his father puts him on his shoulder</i></p> <p>INT. EXT / DAY. NIGHT</p>	



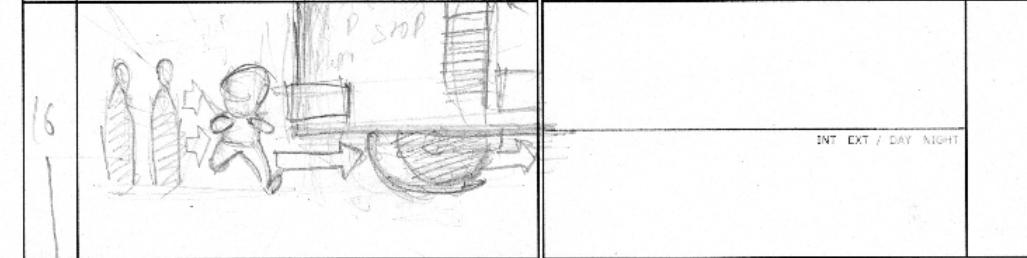
SCENE	ACTION - DIALOGUE - NOTES	PANELS
19	<p>INT. EXT / DAY. NIGHT</p>	



SCENE	ACTION - DIALOGUE - NOTES	PANELS
20	<p>INT. EXT / DAY. NIGHT</p>	



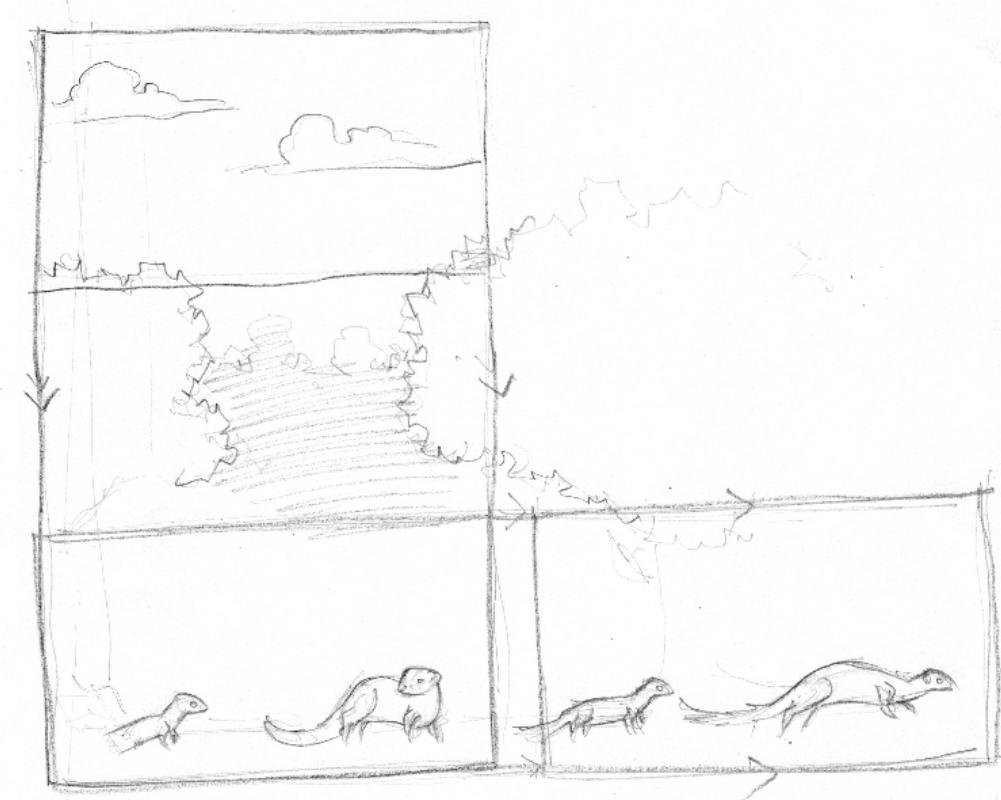
SCENE	ACTION - DIALOGUE - NOTES	PANELS
21	<p>INT. EXT / DAY. NIGHT</p>	



SCENE	ACTION - DIALOGUE - NOTES	PANELS
22	<p>INT. EXT / DAY. NIGHT</p>	

①

PICTURE	SERIES / PROJECT	EPISODE TITLE	CODE	ERASE & PLACE LOGO HERE
16		in start		
		INT EXT / DAY NIGHT		
		INT EXT / DAY NIGHT		
		INT EXT / DAY NIGHT		
		INT EXT / DAY NIGHT		
		INT EXT / DAY NIGHT		



PAGE	SERIES / PROJECT	EPISODE TITLE	CODE

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SCENE	LAYOUT - WIDESCREEN - ASPECT RATIO 16:9	ACTION - DIALOGUE - NOTES	PANELS
18		she is watching a butterfly come in	
19		she goes around chasing the butterfly goes off frame	
20		butterfly comes hovering, sets onto a flower	
21			

PAGE	SERIES / PROJECT	EPISODE TITLE	CODE

ERASE & PLACE LOGO HERE

SCENE	LAYOUT - WIDESCREEN - ASPECT RATIO 16:9	ACTION - DIALOGUE - NOTES	PANELS
25			
26			
26			
27			
28			

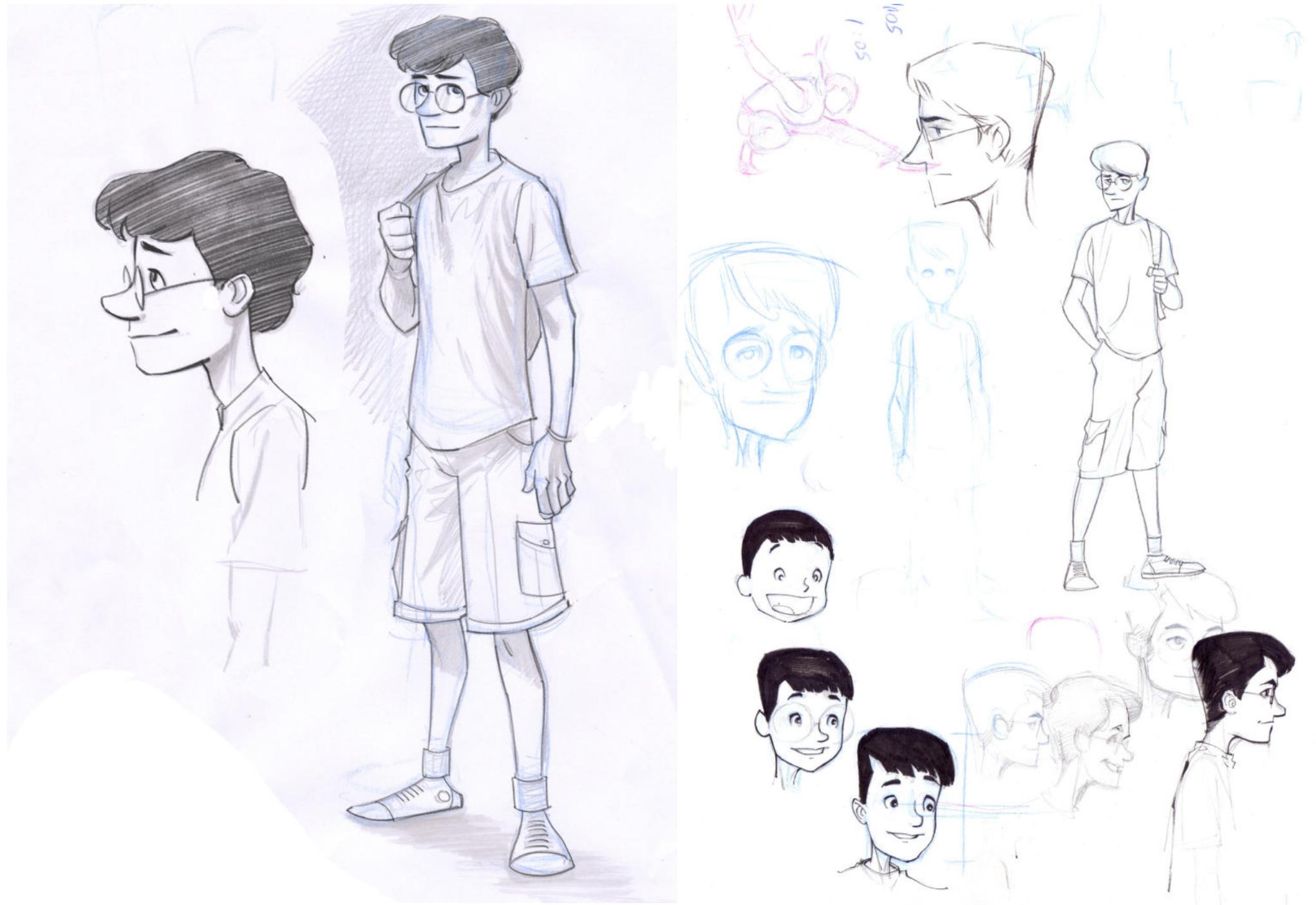
Character Designs

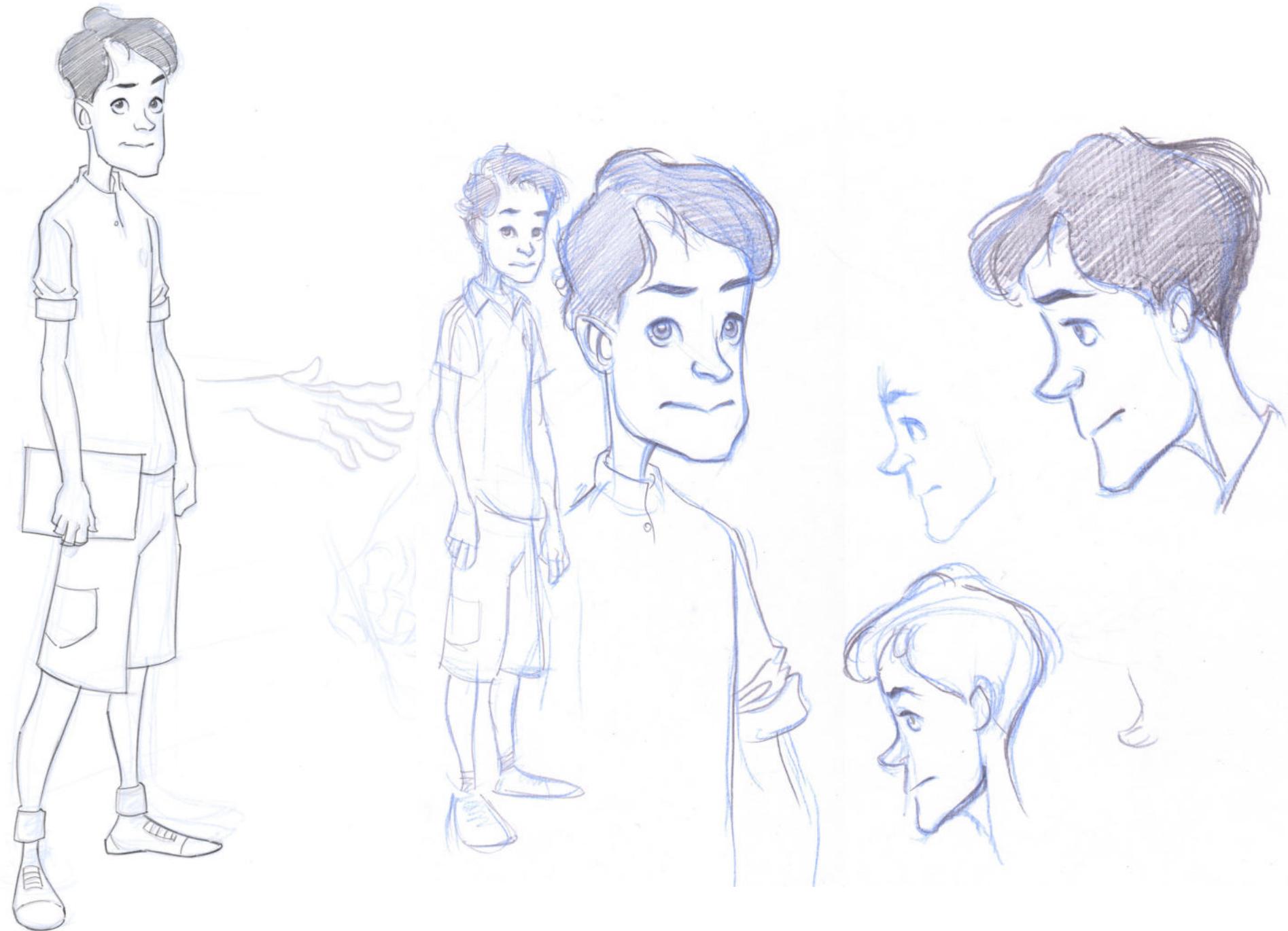
I decided to go with a simple approach. Mainly because the story didn't require anything fancy and I needed my characters to be grounded in reality. I did not want exaggerated characters like those of the great Chuck Jones on which laws of physics do not apply. I wanted them to be very real, characters that I can set in real location and can draw from any angle.

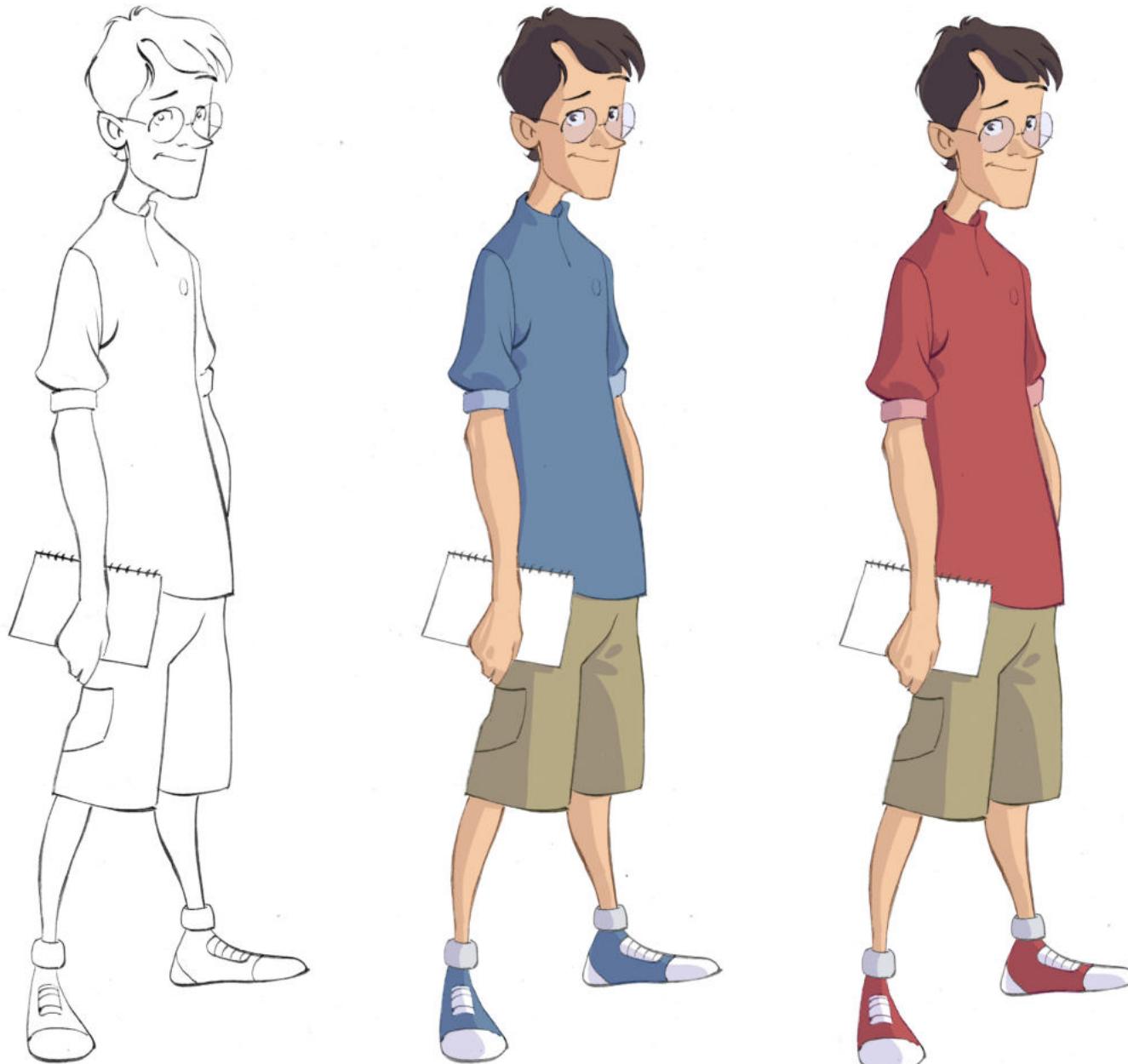
Character explorations - Boy

The boy in the story is named 'Chetan' even though his name doesn't appear anywhere in the story. He has been brought up in a middle class Indian family. He is smart and confident, but he does not know much about the real world as he has always been in security of his family. His realization about the mongoose hair brush is one of the few bitter truths he learns after venturing out in the world as a young adult.









The Finalized Character Design. His identifying features are - his slightly slouchy posture, hair and spectacles. It was decided not to give the character any specific set or colour of clothing as the story takes place over a long span of time.

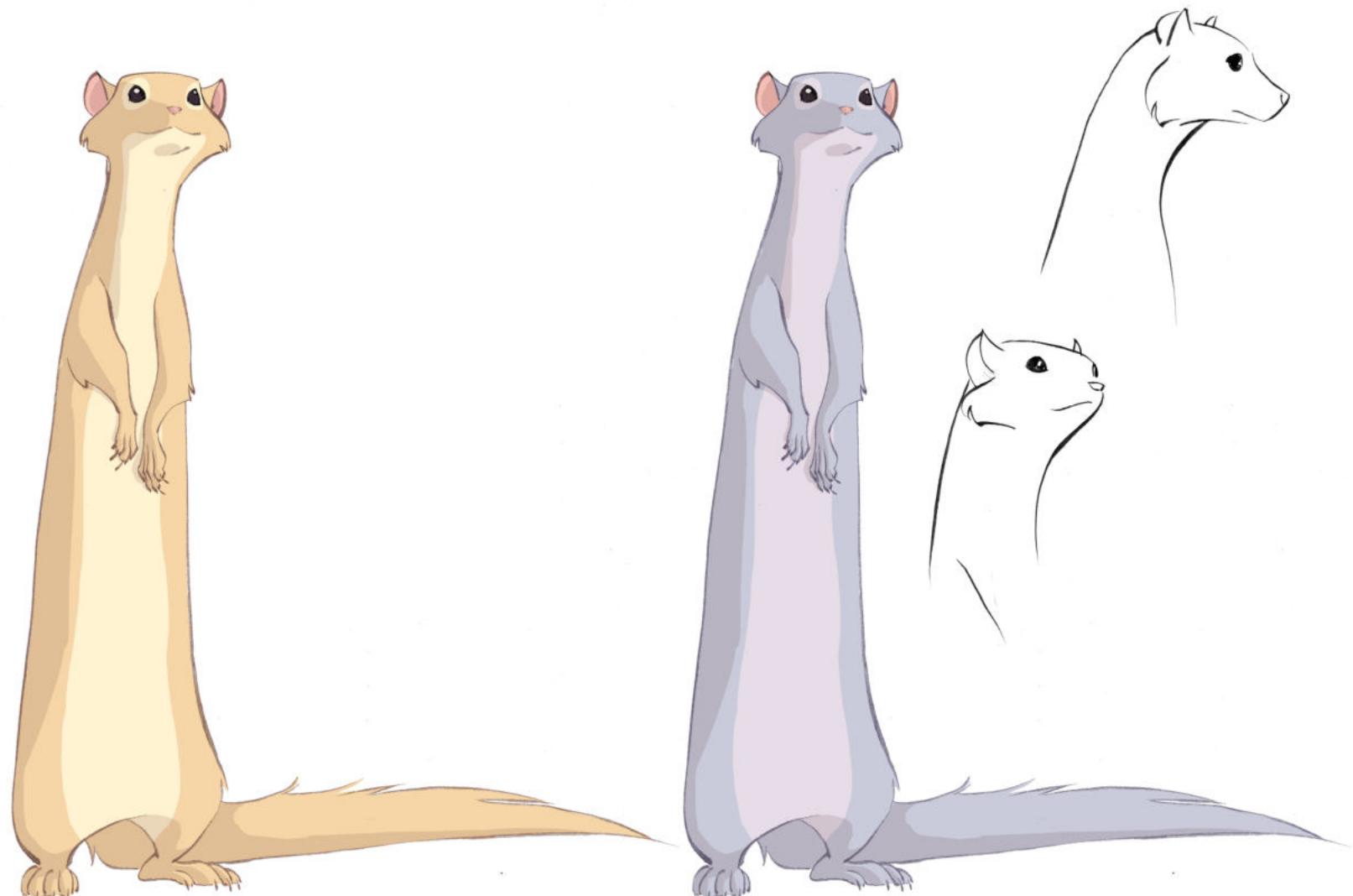
Character Explorations

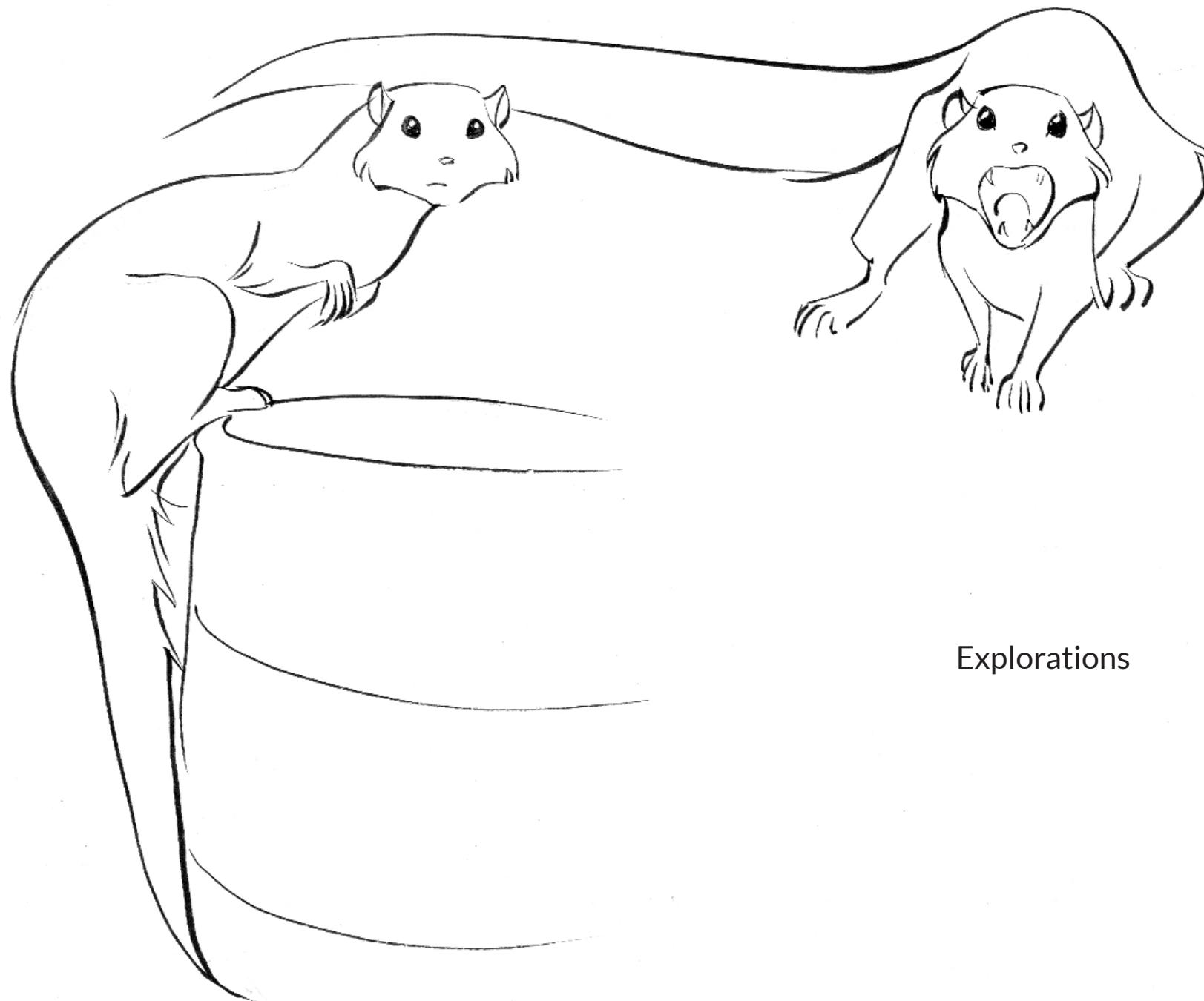




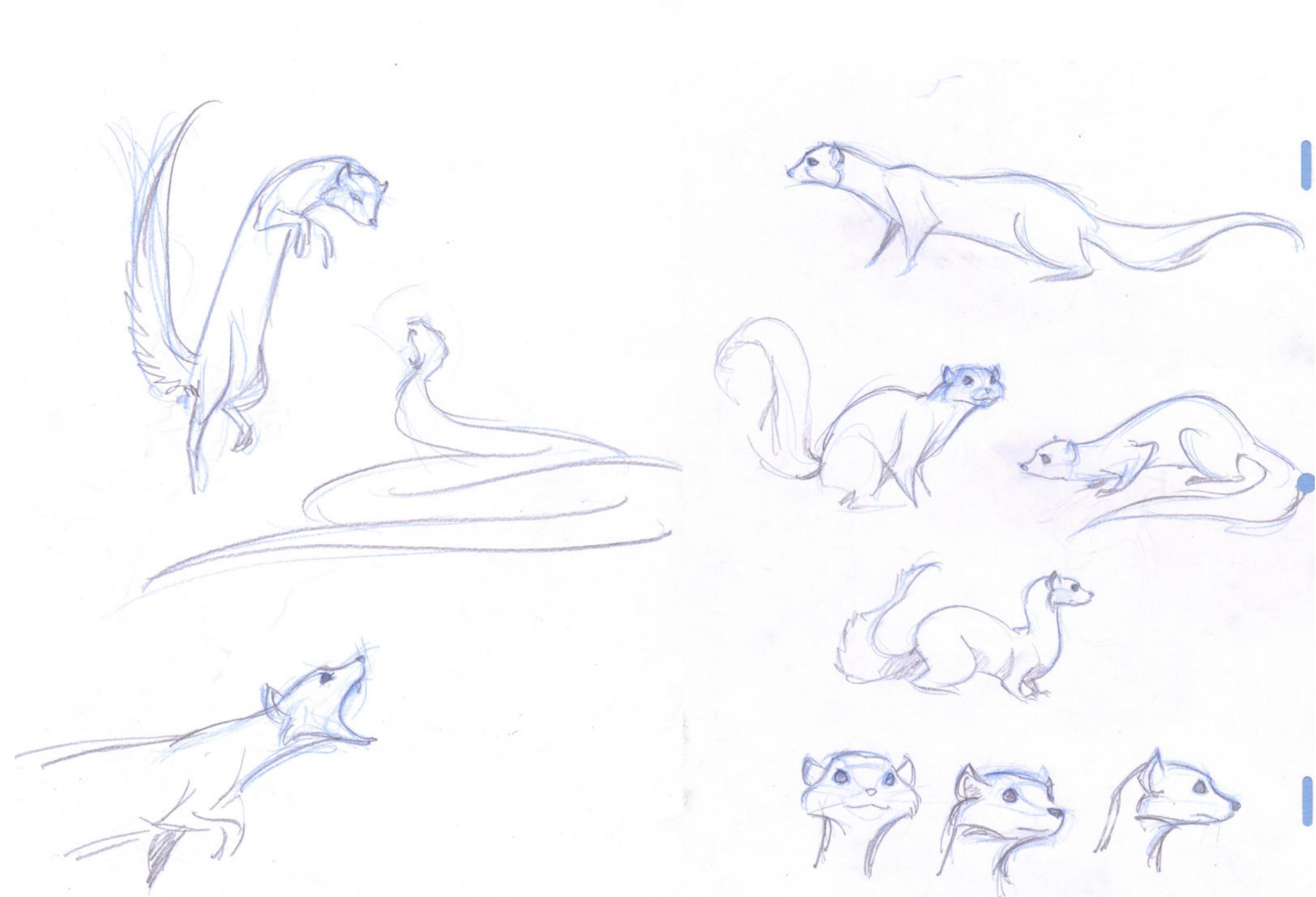
Mongoose

The mongoose species that has been depicted in the film is Indian Grey Mongoose. There are two mongoose characters in the film- a mother mongoose and a baby mongoose. The story mostly revolves around the baby mongoose. Hence, it was decided to focus more on it. Finally it was decided to give the mother mongoose a warm light orange colour and the baby mongoose a blue-gray tone.





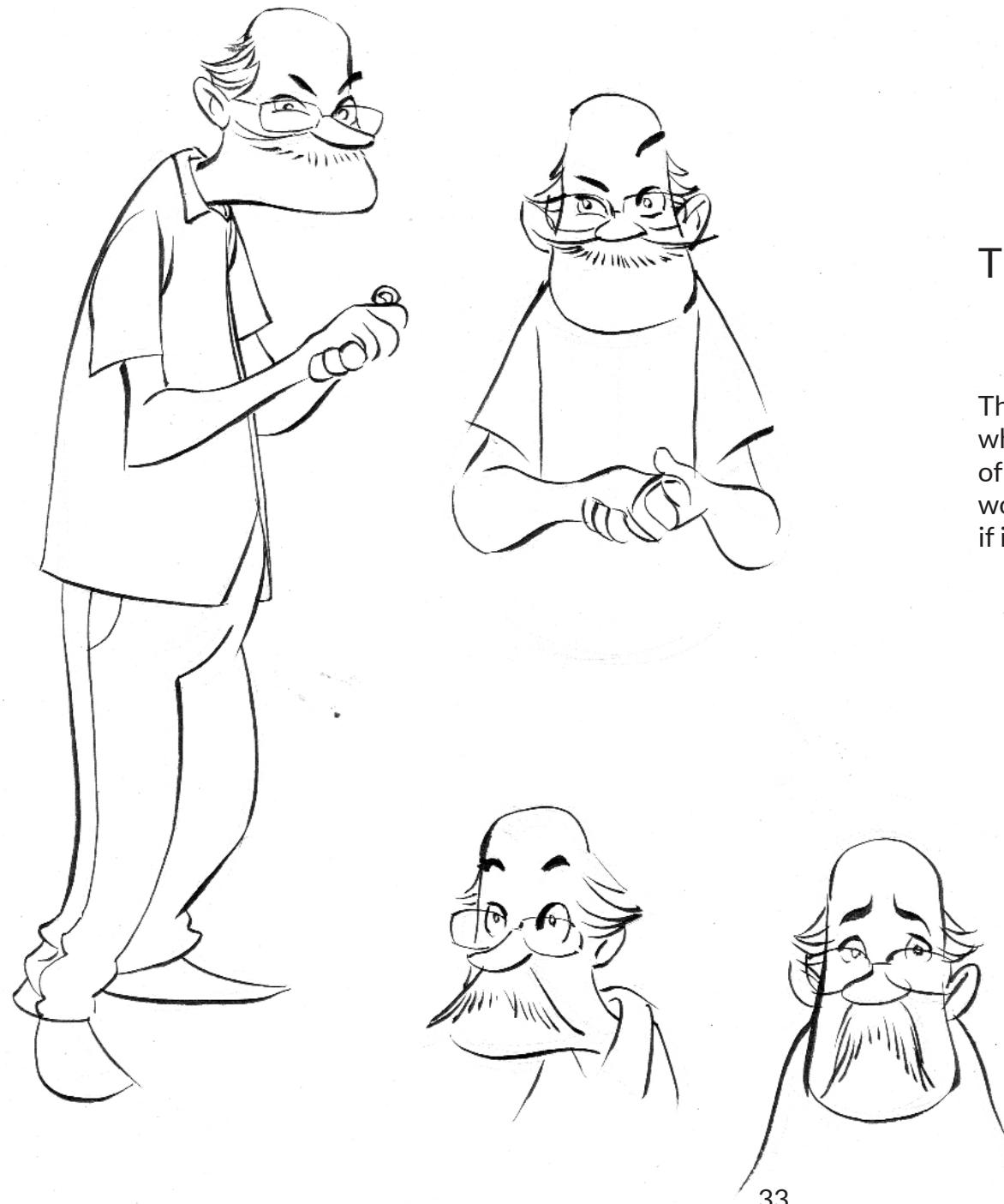
Explorations



Hunter

One common modus operandi of poaching in India is giving the dirty work of killing the animals to the people that are experts at it - the hunting tribes of India, in return of money. Hunters, most of them exploited, have to do it to feed their families. The hunter depicted in film is from one such hunting tribe- Pardhi.





The Shopkeeper

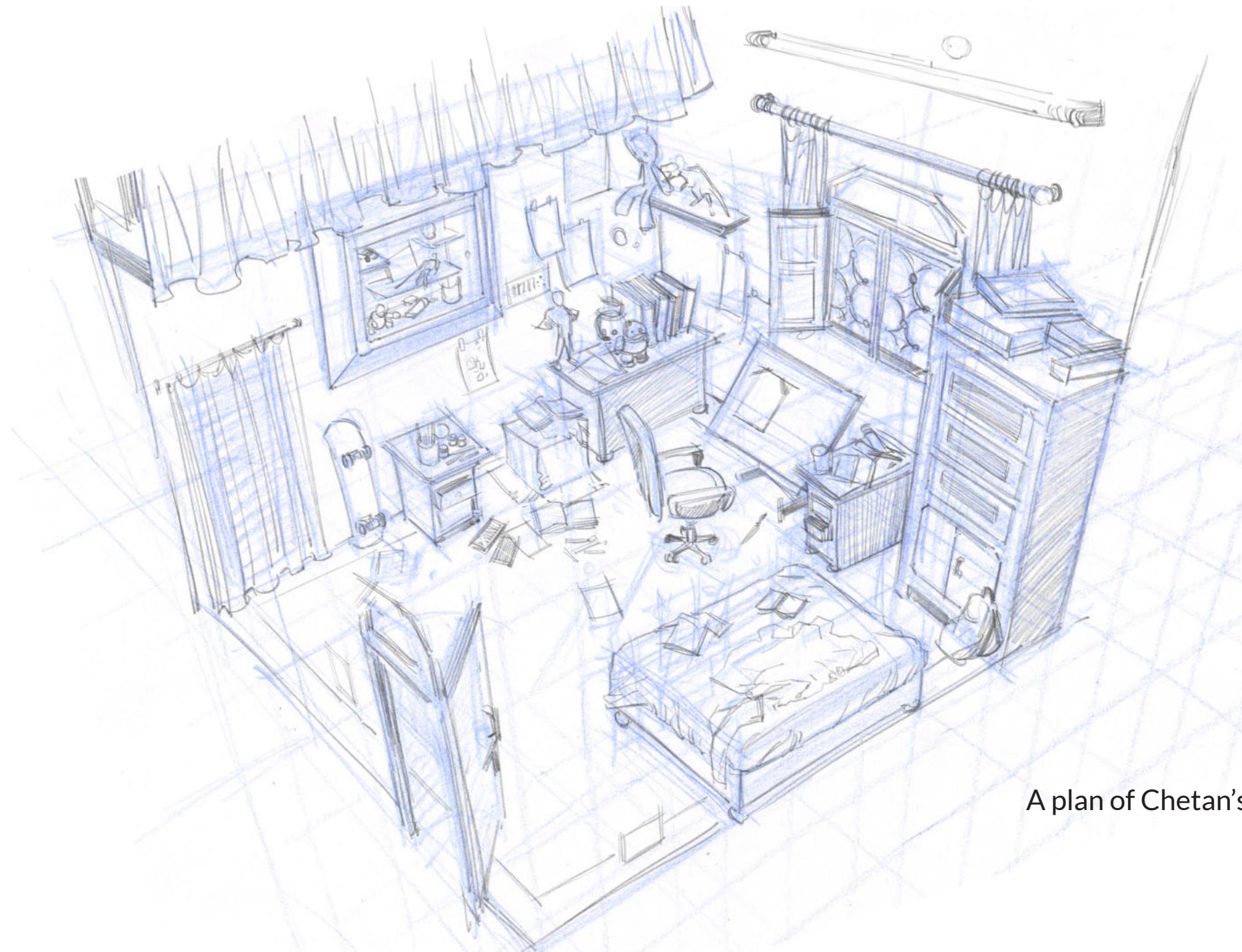
The Character of the shopkeeper is someone whose heart has hardened with time. His ideas of morality aren't the same anymore and he won't hesitate to sell something under the table if it makes him profit.

Visual explorations/Concept art









A plan of Chetan's room.

Animatic- Playing the storyboards in Time and rough soundtrack

For my animatic, I started putting storyboards panels in a time line in Adobe Premier Pro to see whether they work or not. I then adjusted the timing of each frame, gave appropriate camera move and transition at that stage. I then added, replaced or removed frames checking what works and what not. After it all seemed to fit, I fleshed out the motions more by adding more drawings and details. Finally, I added found music and sounds to create a scratch track which indicate where the sound goes slow, fast paced, calm or entirely dynamic so that it conveys the mood of the scene.



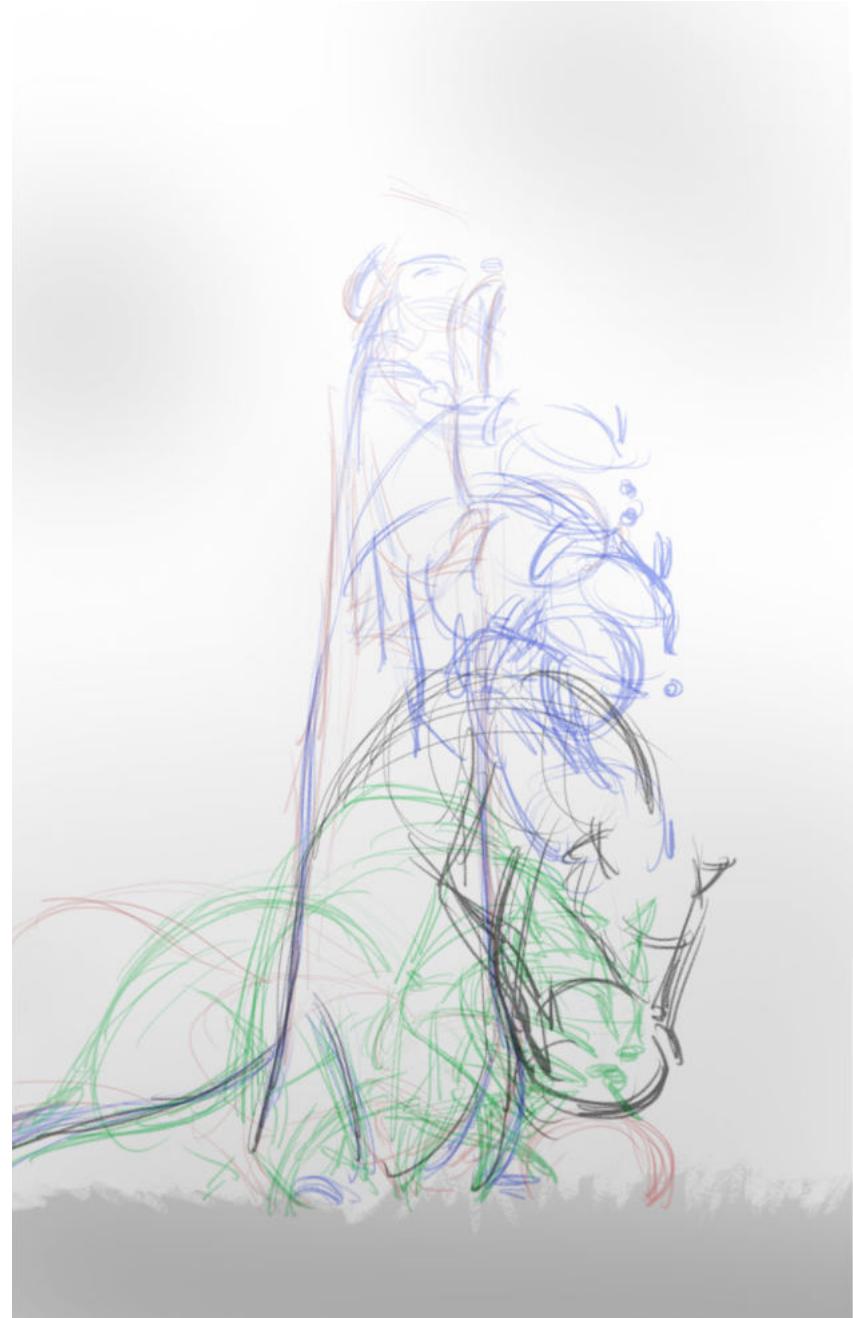
Observations after the presentation of animatic

During the final jury at the end of Project-2, several important points were raised in feedback given by the faculty and external examiner. One main point was that the story was too simple/generic with no dramatic turn of events. a stronger conflict or a strong resolution could have been used.

During the following months, I worked on how I could make my story even better without doing major changes to the original story. I decided to try various options with the climax and tried to write multiple endings and see which one suits better.

Deciding on an approach

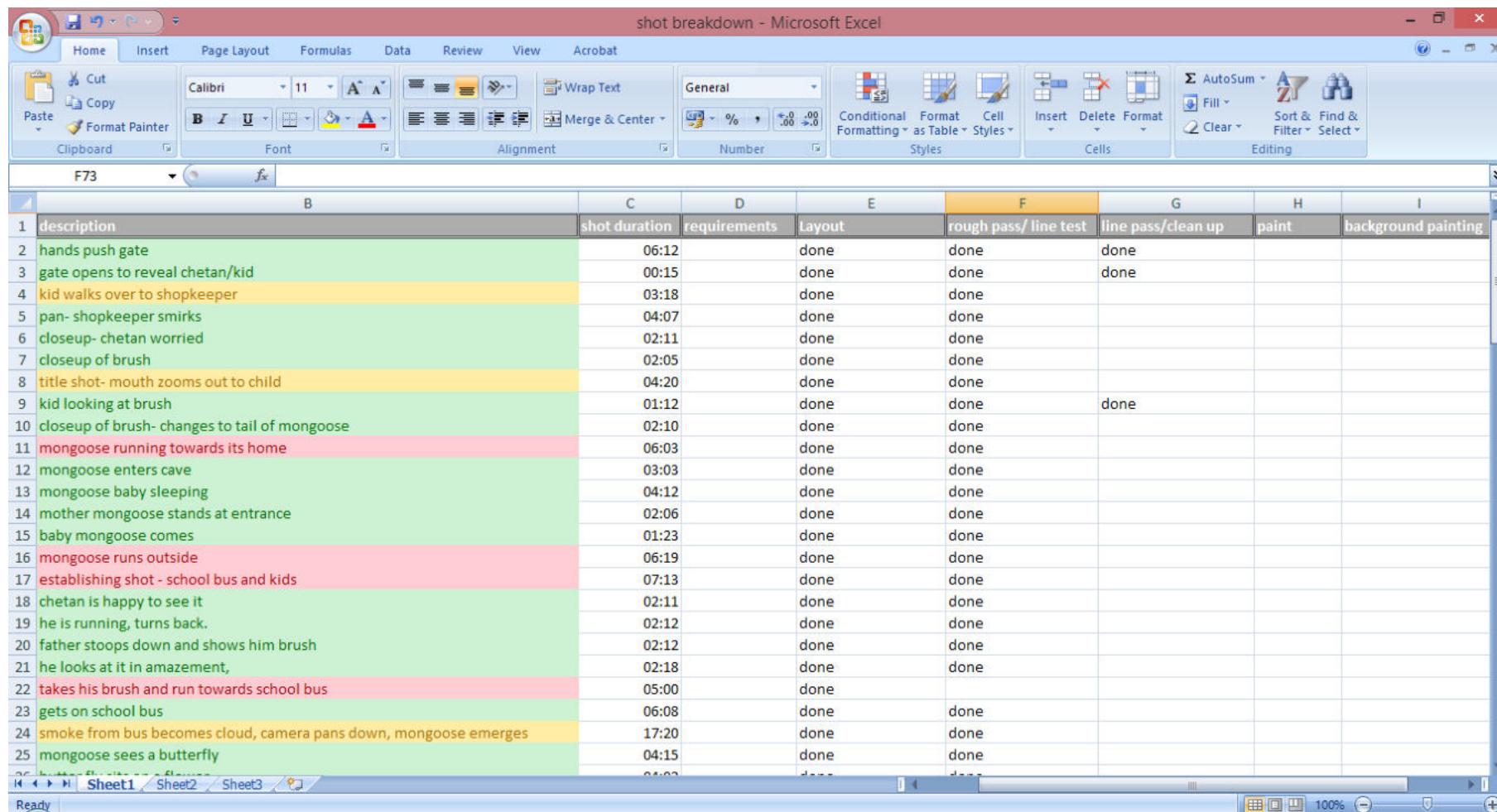
After incorporating the new scenes and several iterations, the Animatic was finally locked and I proceeded on to production. It was decided to animate this film traditionally, incorporating frame by frame animation. I also wanted to explore digital frame by frame animation. Hence I decided to go Tra-digital way. Retaining the aesthetic of traditional animation and flexibility and ease of computer animation



Production Technique

Worksheet-

The first step was to do a little production planning and nail down each shot with its duration and requirements. The shots were colour coded to distinguish between the complex and fairly simple ones. As soon as a step was completed in production, an entry was filled in the worksheet.

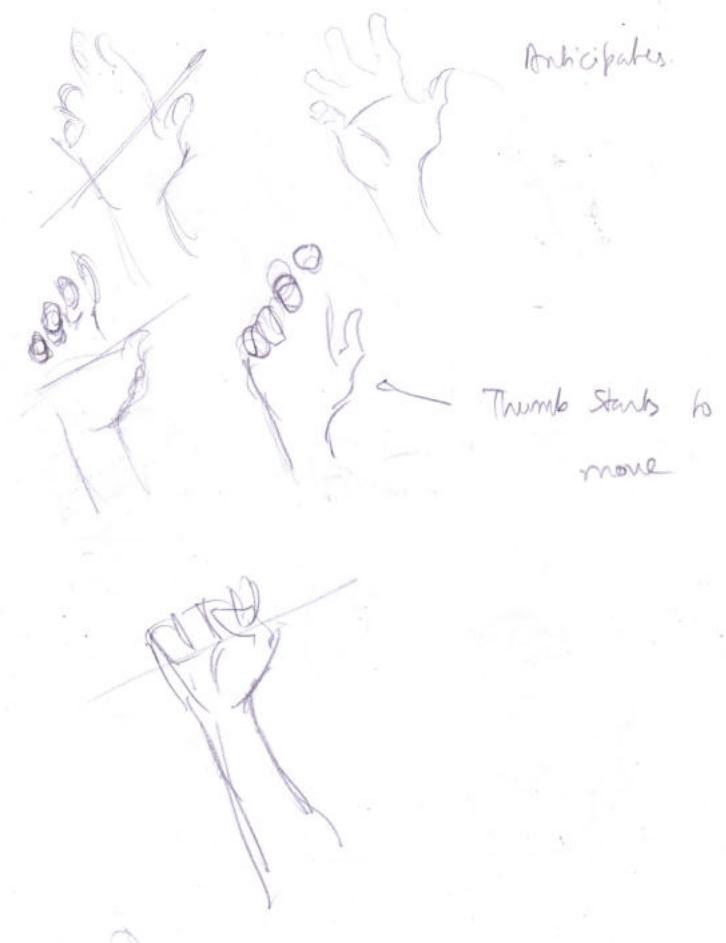


	B	C	D	E	F	G	H	I
1	description	shot duration	requirements	Layout	rough pass/line test	line pass/clean up	paint	background painting
2	hands push gate	06:12	done	done	done	done		
3	gate opens to reveal chetan/kid	00:15	done	done	done	done		
4	kid walks over to shopkeeper	03:18	done	done	done	done		
5	pan- shopkeeper smirks	04:07	done	done	done	done		
6	closeup- chetan worried	02:11	done	done	done	done		
7	closeup of brush	02:05	done	done	done	done		
8	title shot- mouth zooms out to child	04:20	done	done	done	done		
9	kid looking at brush	01:12	done	done	done	done		
10	closeup of brush- changes to tail of mongoose	02:10	done	done	done	done		
11	mongoose running towards its home	06:03	done	done	done	done		
12	mongoose enters cave	03:03	done	done	done	done		
13	mongoose baby sleeping	04:12	done	done	done	done		
14	mother mongoose stands at entrance	02:06	done	done	done	done		
15	baby mongoose comes	01:23	done	done	done	done		
16	mongoose runs outside	06:19	done	done	done	done		
17	establishing shot - school bus and kids	07:13	done	done	done	done		
18	chetan is happy to see it	02:11	done	done	done	done		
19	he is running, turns back.	02:12	done	done	done	done		
20	father stoops down and shows him brush	02:12	done	done	done	done		
21	he looks at it in amazement,	02:18	done	done	done	done		
22	takes his brush and run towards school bus	05:00	done	done	done	done		
23	gets on school bus	06:08	done	done	done	done		
24	smoke from bus becomes cloud, camera pans down, mongoose emerges	17:20	done	done	done	done		
25	mongoose sees a butterfly	04:15	done	done	done	done		

Animation -thumbnails

My animation workflow was as follows -

- Thumbnails.
- Pose tests.
- Breakdowns.
- In-betweens.
- Ink and paint.



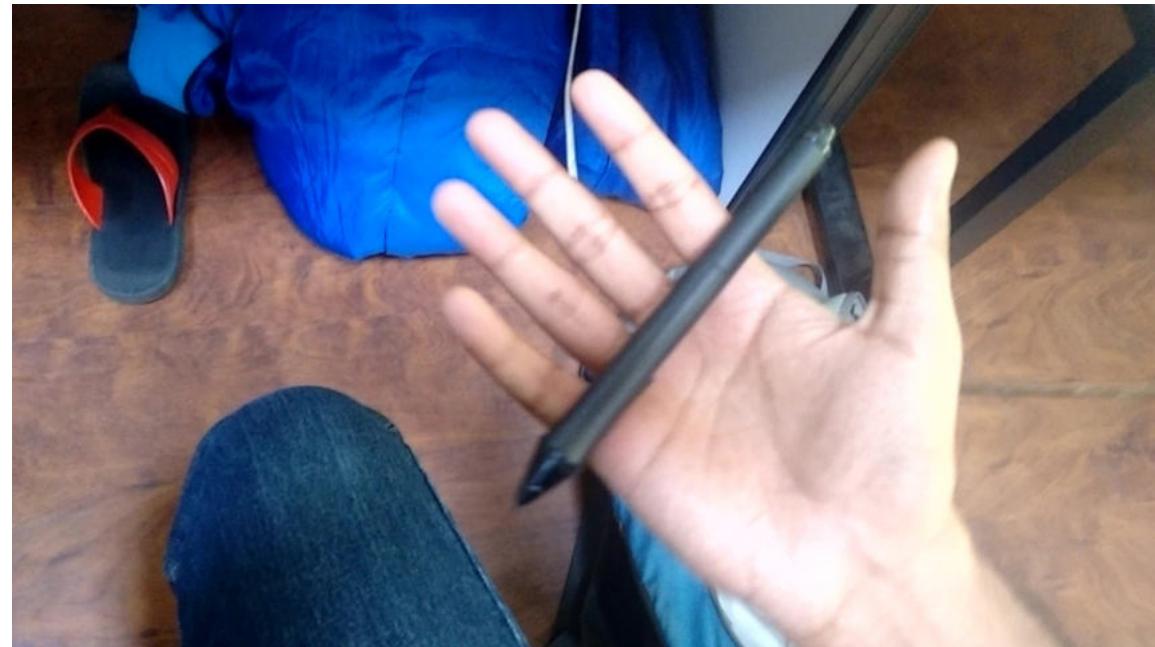
Studies of mongoose's movements
from live action footage- walk, run,
running walk.



Using Live action footage as reference for animation.

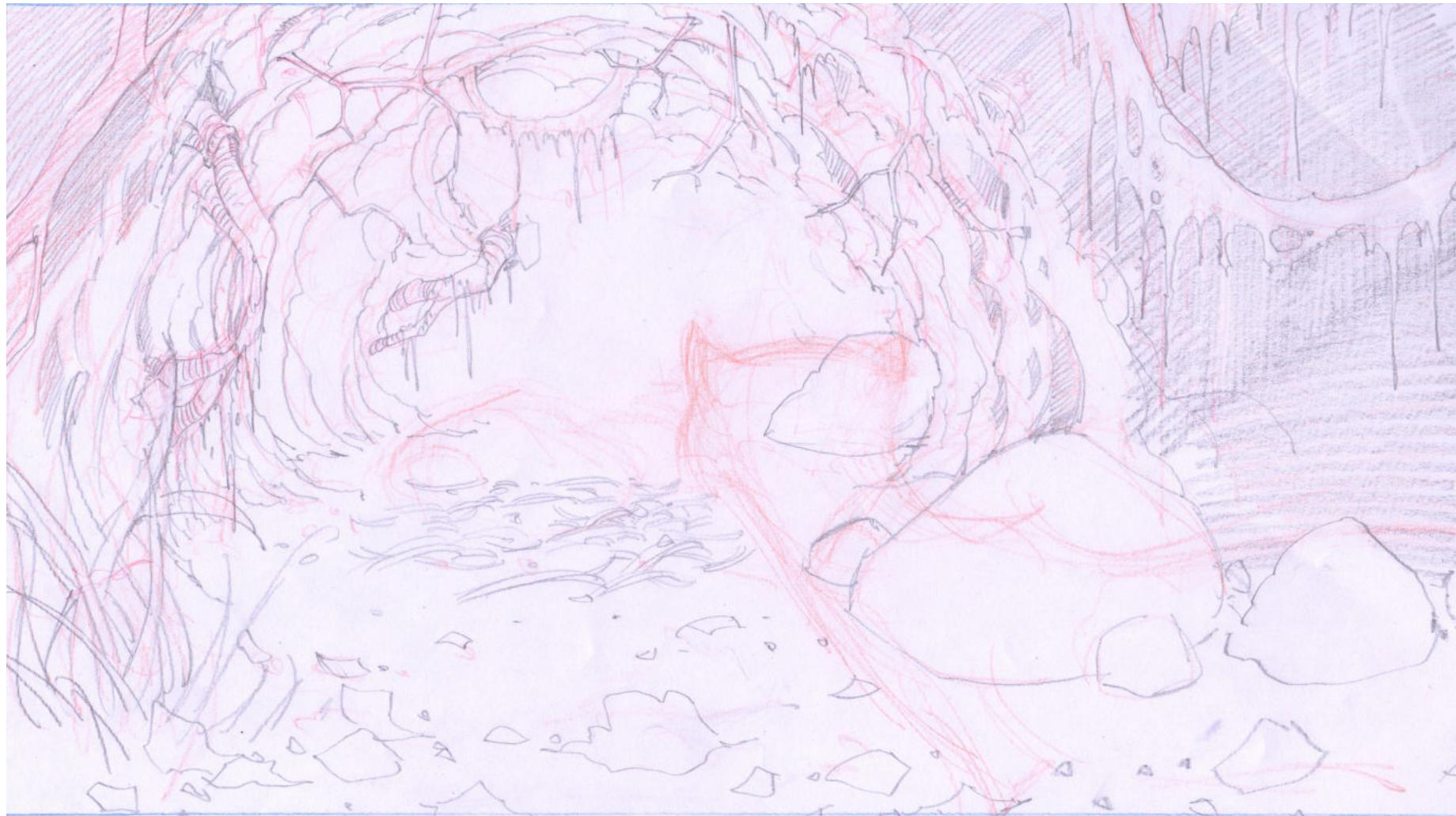
In many shots, live action footage was referred in order to understand the mechanics of complex movements . A software named Keyframe MP was used to study the footages frame by frame. While referring a live action footage, things that I looked for were-

- Key positions
- Parts that lead the motion
- The flow of force
- Amount of ease in and ease out in natural human movements

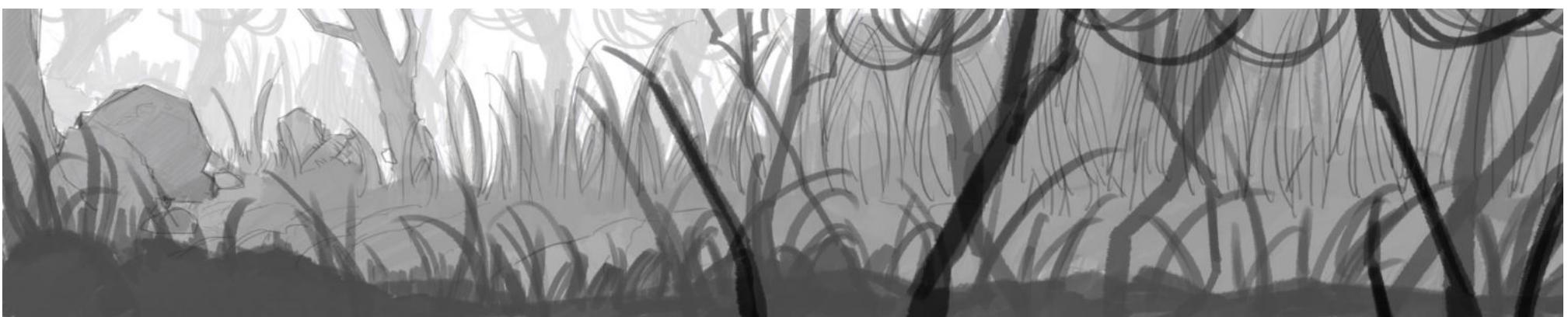
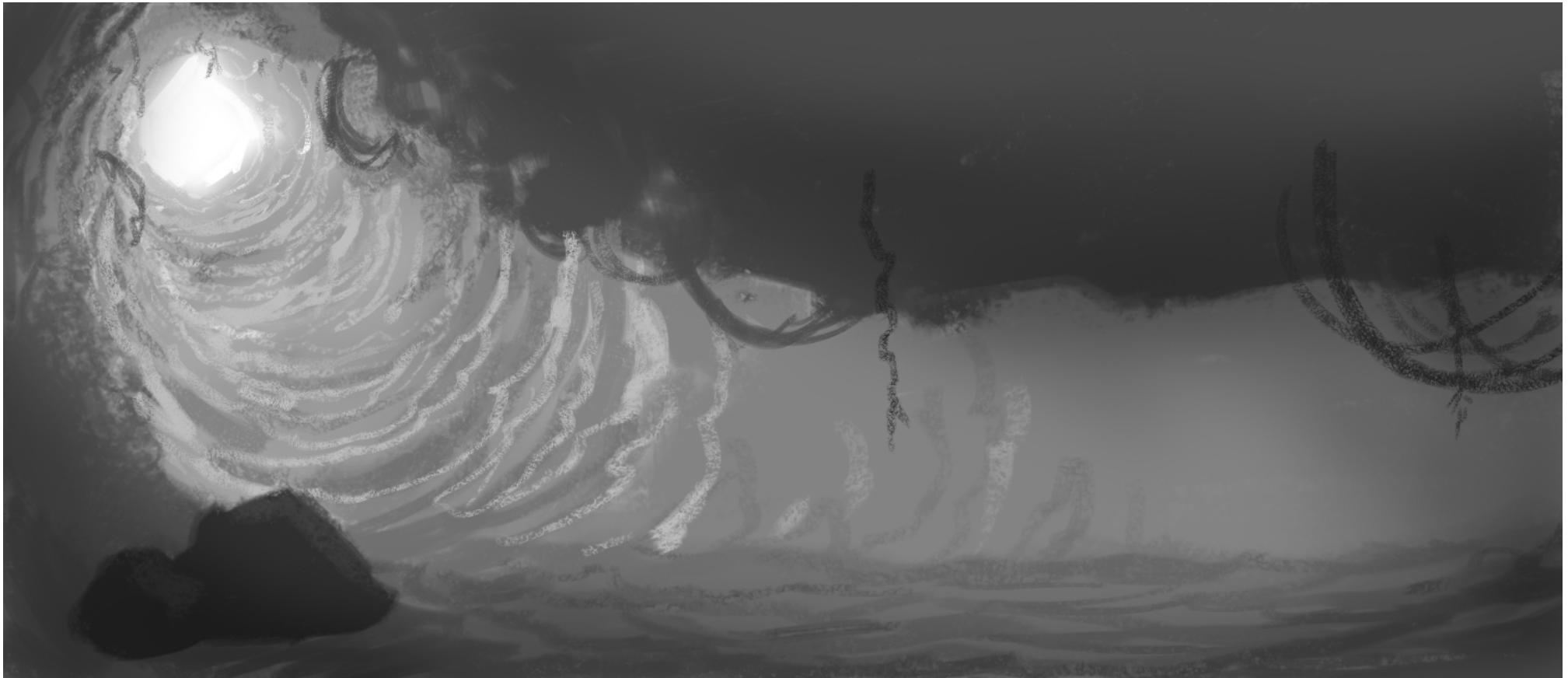


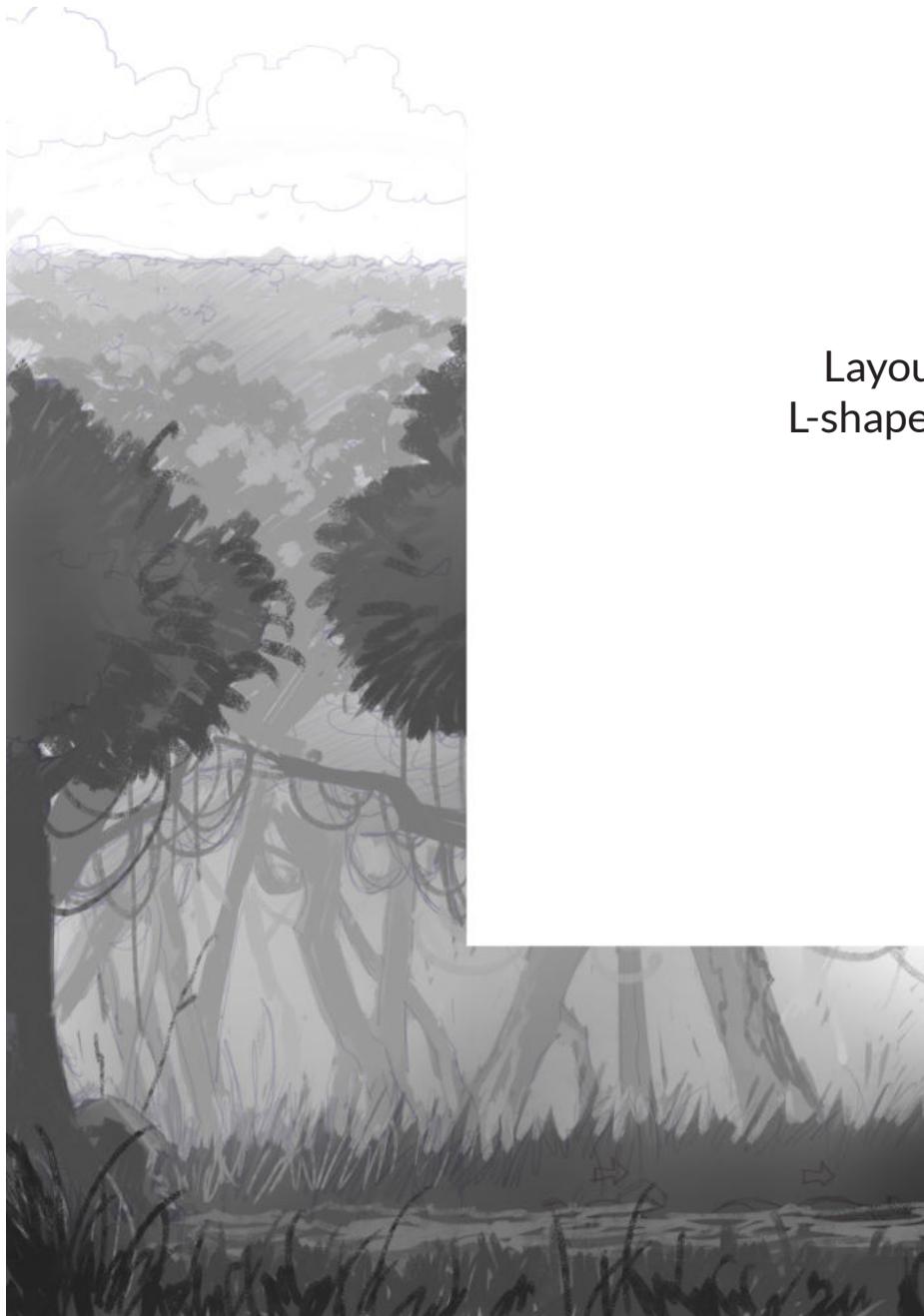
Layouts

Layouts were drawn both traditionally and digitally. Initially, I was planning to incorporate many details at layout stage, so that painting them would be easier, but after several shots, I went ahead with a simplified approach. For digital work, Photoshop was used.



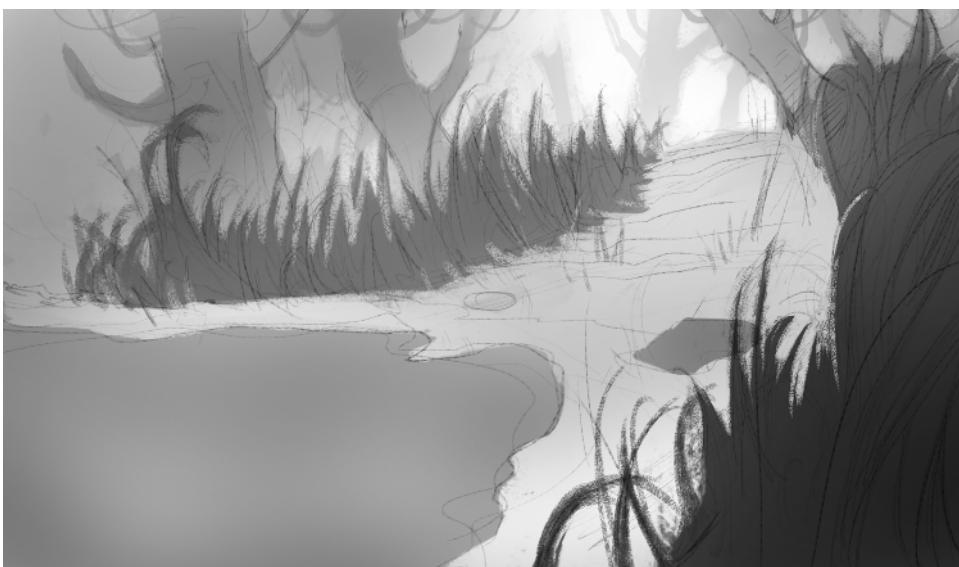
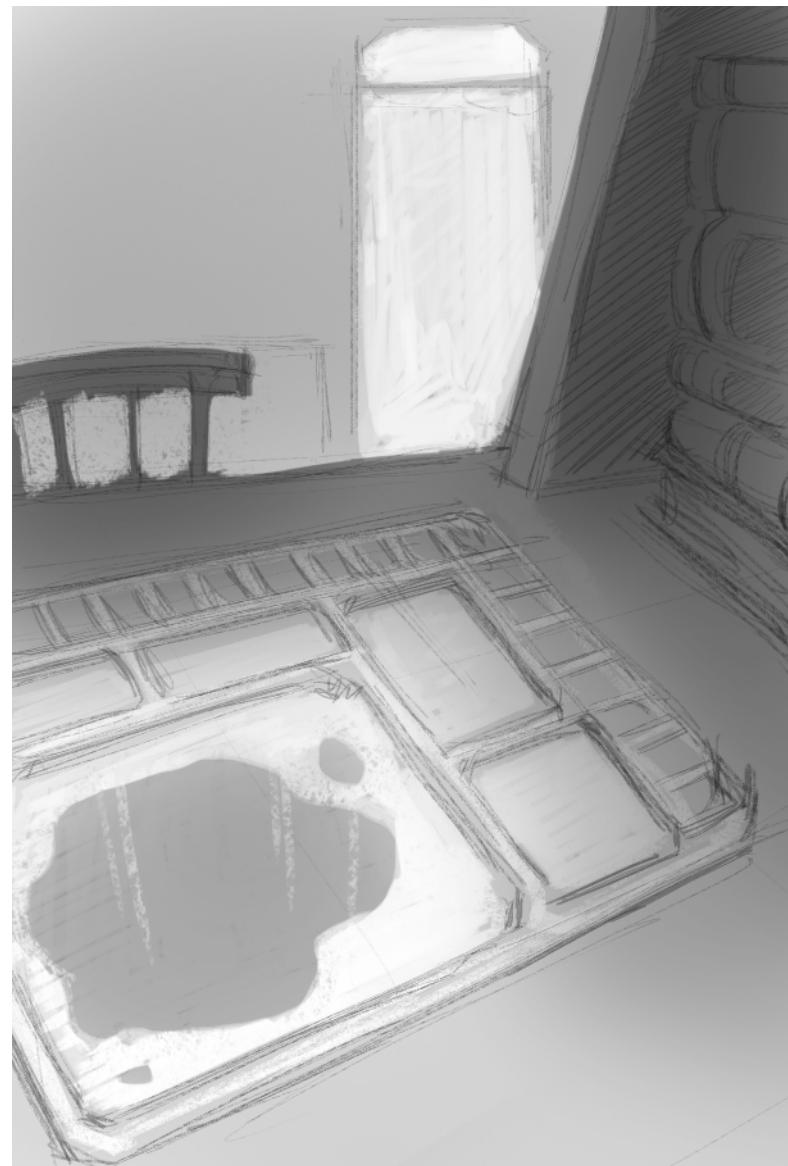
Layouts for some Pan shots





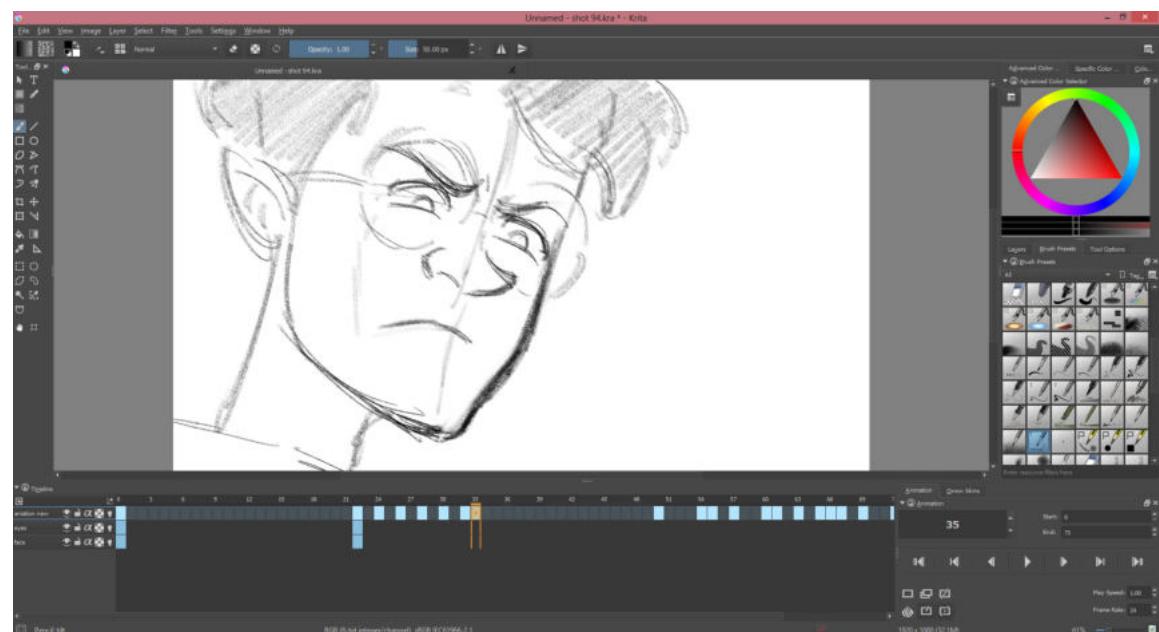
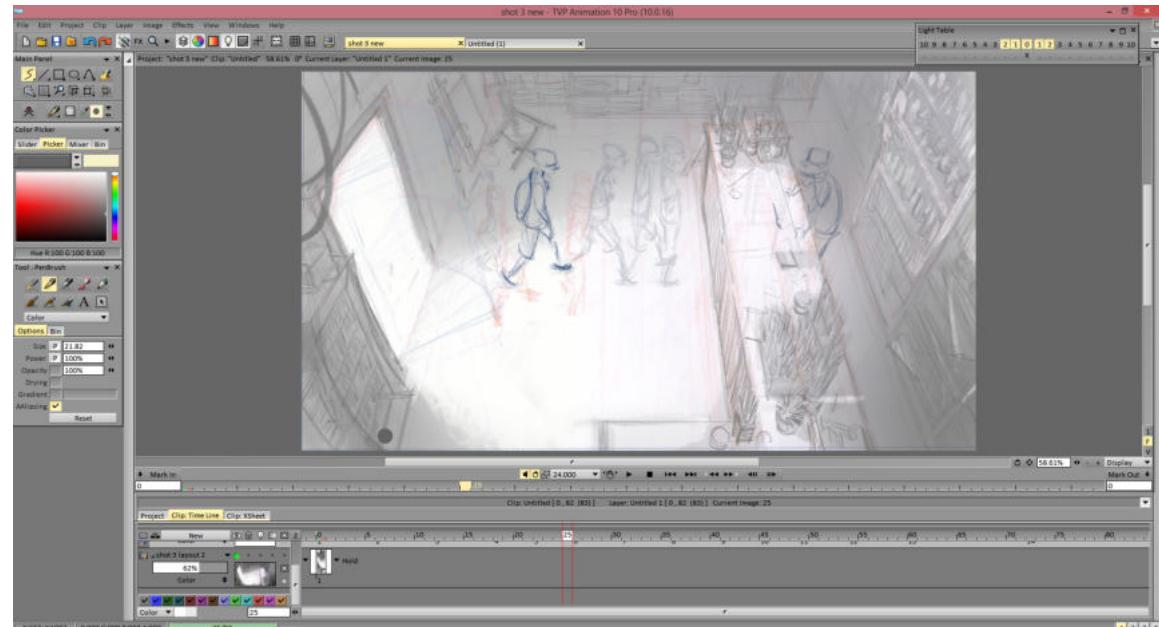
Layout for a shot with an L-shaped camera movement.

Some more layouts.



Animation

A combination of softwares were used for the production. Frame by frame animation was done in TV paint and the frames were then imported in Krita 3.0 for the clean ups. After Ink and paint, image sequences were exported in PNG formats. Backgrounds were painted in Adobe Photoshop and the whole shot was composited together in Adobe After effects.



Workflow

Rough Animation.



Tie Down.



Clean up.



Ink and paint.



Composited with Background.

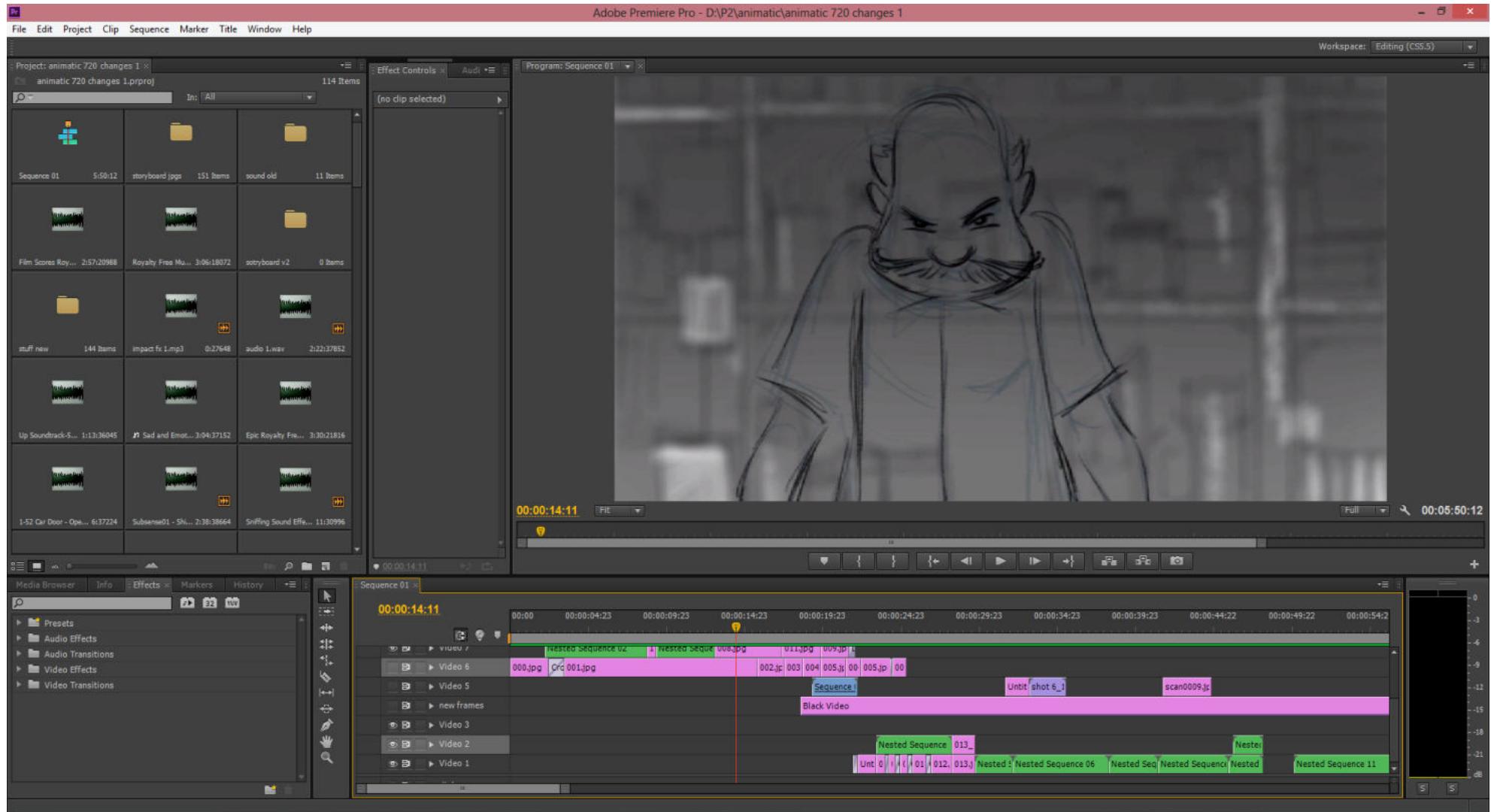


Backgrounds

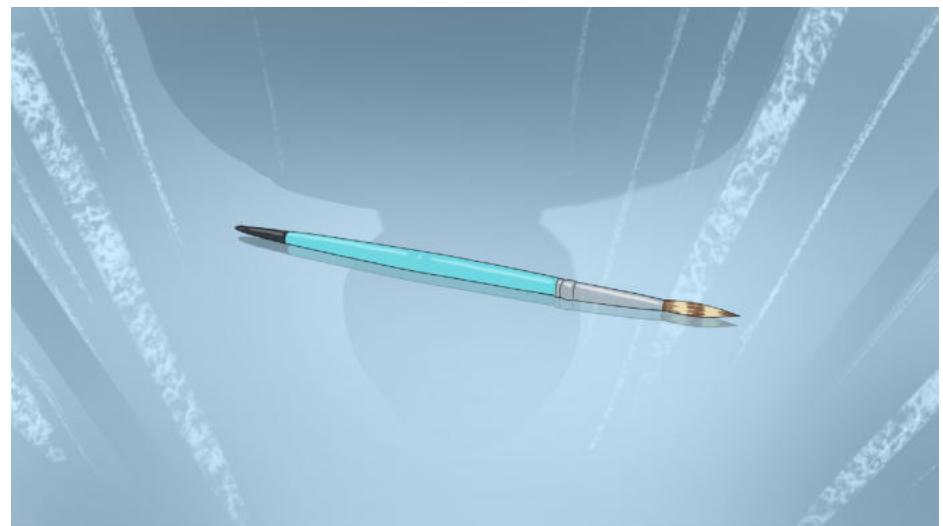


Editing

As soon as shots got completed, they were transferred to the Animatic In Adobe Premier Pro. Appropriate transitions and effects were added. Some sounds and final Foleys were added, timed and fine tuned to the actions in the shots with appropriate effects.



Shots from the film



Conclusion

This project taught me a lot. It acquainted me with both my strengths and weaknesses and I realized the directions in which I need to work hard. Over the duration of 8 months that I spent working on this project, I made many mistakes and learnt lessons that will be with me throughout my life. Wildlife is a topic that'll always be close to my heart and this project is first of many more to come. I am confident that this project will help me become a better animation filmmaker.

Research links

Secondary Data Collection

Articles-

<http://voices.nationalgeographic.com/2012/11/03/migratingamur-falconsmassacredinindia-weneedtohelppeoplestopdoingthis/>

<http://www.conservationindia.org/articles/trackingtheincredible-journeyoftheamurfalcon>

<http://www.theguardian.com/environment/terrainsindia/2013/nov/12/amurfalconsavedbyindian-villages>

<http://www.theguardian.com/environment/terrainsindia/2013/nov/12/amurfalconsavedbyindian-villages>

<http://www.birdlife.org/asia/news/actionamurfalconsbringshope-endhuntingnagaland>

<http://www.conservationindia.org/tag/wildlifecrime>

<http://www.conservationindia.org/tag/wildlifetrade>

<http://www.conservationindia.org/articles/pangolinsthenevrhinos>

<http://www.wwfindia.org/?4301/Changethrougheducation>

Research papers-

<http://www.asiannature.org/resources/rp/22 http://www.asiannature.org/sites/default/files/1994%20Sukumar%20%20Social%20Ecology.pdf>

<http://www.asiannature.org/sites/default/files/1986%20Sukumar%20Karnataka%20%20Envt%20Report%20198485.pdf>

<http://www.asiannature.org/sites/default/files/2010%20Roadkill%20animals%20in%20Mudumala%20Tiger%20Reserve%20JoTT.pdf>

<http://www.asiannature.org/sites/default/files/2007%20Sukumar%20%20Conservation%20Biolo gy.pdf>

<http://www.asiannature.org/sites/default/files/2010%20WE%20Chili-Fence%20Efficacy%20%20Currnet%20Science.pdf>

<https://eiainternational.org/report/incoldbloodcombatingorganised-wildlifecrime>

Videos-

<https://www.youtube.com/watch?v=mZO5kYDI8To>

https://www.youtube.com/watch?v=dEL2f90L_kY&index=2&list=PL1194DC3B0304225C

<https://www.youtube.com/watch?v=gbohysTDS6k>

<https://www.youtube.com/watch?v=EvFhRYkM8hw>

<http://www.conservationindia.org/videos/ontherighttracksaferpassage-foréléphantsinrajaji>

<https://www.youtube.com/watch?v=k5L3HZstOyg>

<https://www.youtube.com/watch?v=MQWLwJaxCkU>

books and other resources

<https://books.google.co.in/books?id=ek7t4v9ToowC&pg=PA53&lp-g=PA53&dq=wildlife+problem>

https://books.google.co.in/books?id=m5vsAw2cwN&sig=Hz2TjvGQ3hzQRgc-1N1GqquterSM&hl=en&sa=X&ved=0CDMQ6AEwADgUahUKEwi7_rLn8IfHAhUVUI4KHTJ0C-QU#v=onepage&q=wildlife%20problems%20in%20india&f=false

http://www.academia.edu/12633856/A_note_on_the_illegal_trade_and_use_of_pangolin_body_parts_in_India

reports and news

<http://timesofindia.indiatimes.com/india/Whatsinanameask-Pardhis/articleshow/20592026.cms>

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- Marcos Mateu-mestre (2010) , *Framed ink* . Design studio press
- Walt Stanchfield (2013), *Drawn to life*, Focal press
- Rudyard Kipling (1894), *The Jungle Book*. Public domain
- H.G. Wells (1895), *The time machine*. Public domain
- Stanley Henry Prater (1971), *The Book of Indian Animals. 3rd edition*. Oxford University Press
- David Attenborough (1981), *Life on Earth*. Little Brown and Co.