



Image courtesy of Maya Entertainment.

India's Maya Entertainment Ltd. Builds International Profile in Animation Using Autodesk® 3ds Max®

“We’ve come to rely on 3ds Max as the 3D animation tool with which we can compete on a global scale,” said Rajesh Turakhia, CEO, Maya Entertainment. “This has been production proven via collaborating the Zoo Film on the BBC television special The Tale of Jack Frost television special and with Tigar Hare in the UA for cinematic elements for the GoldenEye: Rogue Agent game.”

Advancing Artistry with Autodesk Solutions

It's been a banner year for Maya Entertainment Ltd. (MEL). The Mumbai-based computer animation and visual effects studio launched by two renowned Indian filmmakers in 1996 continues to raise its profile as an international tour de force in digital content, especially full CG for television and film.

Since its founding, the company has based its modeling and animation pipeline exclusively on Autodesk® 3ds Max® software. MEL now has over two dozen 3ds Max seats, and also owns Autodesk® Combustion® and Autodesk® Cleaner® products, as well as a Discreet® Flame® suite.

“We started out—and have stayed—with Autodesk MED/Discreet products and the Intel platform,” said Maya Entertainment CEO Rajesh Turakhia. “As these products have advanced over the years, so have we advanced our artistry to the point of now being highly competitive internationally as much with our work quality as with our cost-effective rates.”

Building a 3ds Max Animation Talent Pool

Backed by a major capital investment, MEL grew quickly, expanding its animation team from eight to 50 artists within its first four years. During that time, the

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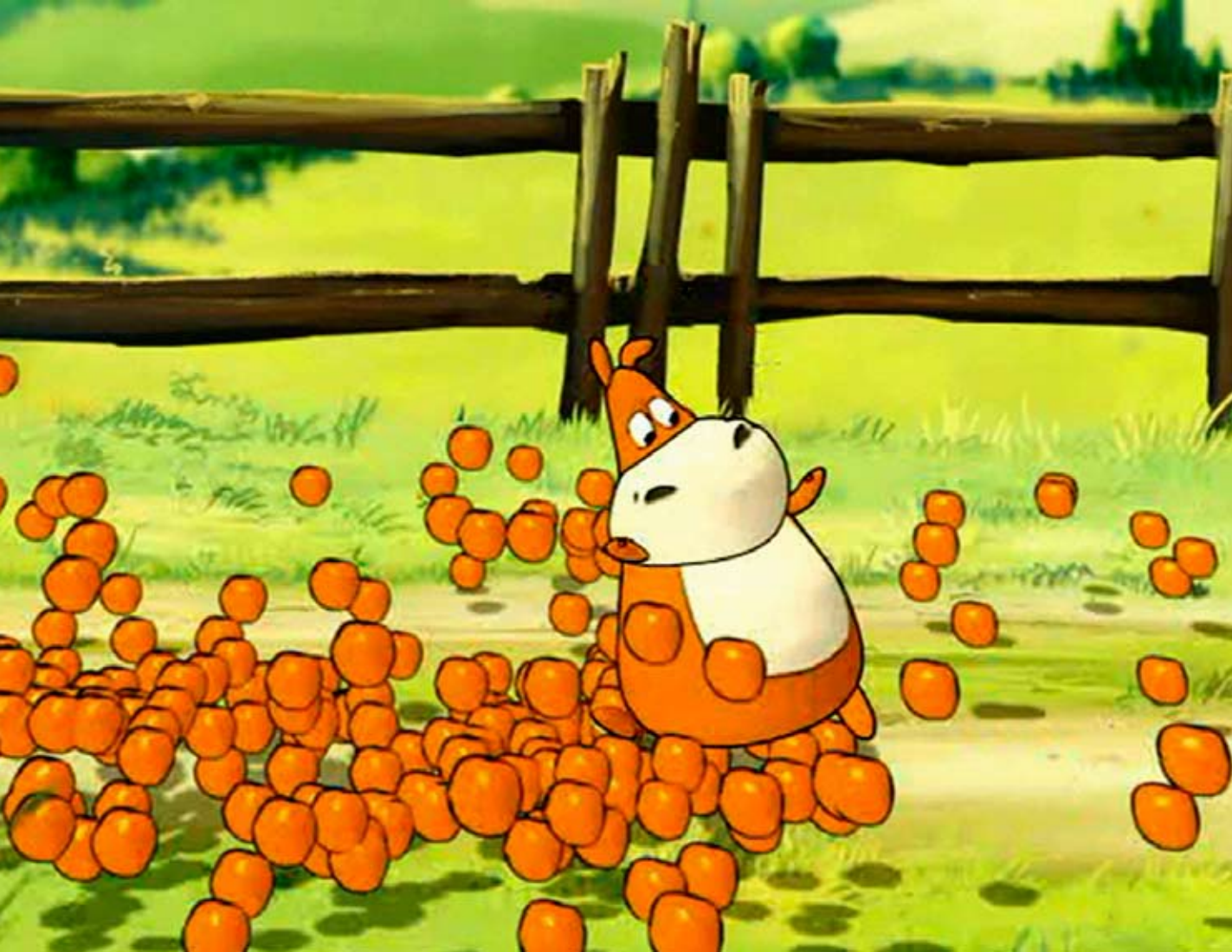


Image courtesy of Maya Entertainment.

company recognized the need to cultivate a local talent pool and opened an in-house educational facility and a center in the North Indian city of Chandigarh to provide training in 3D animation, visual effects, and post-production techniques.

Today, MEL offers a full range of services—from film recording and scanning to computer-generated animation, game interstitials, and high-end visual effects. Its academic arm, known as the Maya Academy of Advanced Cinematics (MAAC), has now matured to include 35 training centers, giving top-notch training opportunities on applications including Autodesk 3ds Max, Autodesk Combustion, and Discreet Flame to an enrollment base of about 3,500 students across India.

“All of MEL’s animators are trained on 3ds Max. We’ve used the software exclusively for quite some time and 3ds Max knowledge has become absolutely indispensable on our film, television and game jobs,” Turakhia noted.

Production Feats

Among the first jobs MEL completed with 3ds Max software was the Captain Vyom series for Indian television. Fifty-four episodes of the program were animated and delivered for air on the national network.

Jjantaram Mamantaram (J2M2), a full-length movie and India’s first fully visual effects-backed film, was animated and finished at MEL using 3ds Max together with Flame. Produced by iDream Productions and introduced at the film festival in Cannes, the project, loosely based on Gulliver’s Travels and the Gujarati folklore of Bakasura, involved creating 63 minutes of animation—approximately 1800 shots—in only 18 months. These production feats, along with MEL’s well-known technical infrastructure and 24/7 service offering, have allowed the studio to substantially extend its overseas projects and partnerships in recent months. Last year,

the company collaborated with UK partner Zoo Film for the award-winning BBC special The Tale of Jack Frost. The 50-minute holiday program, the number one show in primetime the week it aired, is an all-CG adventure completely done in the 3ds Max application, with Combustion used for compositing. MEL also regularly collaborates with US partner Tigar Hare, with such recent projects as a CG game cinematic for the Electronic Arts title GoldenEye: Rogue Agent.

“We’re establishing some great overseas production partners and we’re elevating the level of our international work. It’s interesting because as we have grown from the beginning, products from Autodesk have grown with us. When newer versions come out, we get the new features, which help us and motivate us to do more and achieve more. We don’t see the need to move to other 3D effects tools, because we feel the development of Autodesk products is consistently meeting our production demands.”

MEL currently owns 25 seats of Autodesk 3ds Max 7 software and four Autodesk Combustion seats. The facility uses mental ray® rendering and also completes film work using Discreet Flame. The company’s educational initiatives encompass the largest number of Educational Training Partners in India for 3ds Max and Combustion.

MEL was launched in 1996 by internationally acclaimed Indian producer-director Ketan Mehta (Bhavani Bhavai, Holi, Mirch Masala, Maya Memsaab, Sardar and the forthcoming film The Rising) and much-loved Indian actress Deepa Sahi, seen in artistic and popular films like Tamas, Maya Memsaab, and Hum. Via its numerous geographic centers associated with the Maya Academy for Advanced Cinematics, MEL is forwarding training of next-generation talent in the leading 3D animation and visual effects software applications.