Anime is a diverse medium with distinctive production methods that have adapted in response to emergent technologies. It combines graphic art, characterization, cinematography, and other forms of imaginative and individualistic techniques. Compared to Western animation, anime production generally focuses less on movement, and more on the detail of settings and use of "camera effects", such as panning, zooming, and angle shots. Diverse art styles are used, and character proportions and features can be quite varied, with a common characteristic feature being large and emotive eyes.

Episode:

An anime episode is generally is a 20 to 25 min animation which is generally aired on a weekly basis. These are generally a part of a larger plot or series generally based on “manga” (Japanese comic) of same name. They may be released consecutively or as seasons. Ex of seasonal anime: One Punch Man, Attack on Titan etc. Ex of non-seasonal anime: One Piece, Naruto etc.

Movies:

Anime movies are generally 1.5 to 3 hours long animations having a complete plot with a beginning, build up and climax. These movies may be stand-alone movies or can be a canonical or non-canonical part of an anime series (seasonal or non-seasonal) having their own original score and unique animation.

OVAs:

Original Video Animations (OVAs) are special anime episodes which may or may not be canonical. These are mostly released in DVD/Blu-Ray/VHS format and are not aired on TV. These are mostly used for the breakthrough of an episode or to provide new content.

Specials:

Anime Specials are usually unique episodes aired alongside the original series that are often non-canonical and are generally of a longer duration than a normal anime episode. These often showcase original stories with same characters without affecting the original plot of the series and are generally made keeping the fans in mind.

Creation

It combines graphic art, characterization, cinematography, and other forms of imaginative and individualistic techniques. Compared to Western animation, anime production generally focuses less on movement, and more on the detail of settings and use of "camera effects", such as panning, zooming, and angle shots

### Precursors

[Emakimono](https://en.wikipedia.org/wiki/Emakimono) and [kagee](https://en.wikipedia.org/wiki/Shadow_play" \o "Shadow play) are considered precursors of Japanese animation. Emakimono was common in the eleventh century. Traveling storytellers narrated legends and anecdotes while the emakimono was unrolled from the right to left with chronological order, as a moving panorama.

Kagee was popular during the Edo period and originated from the shadows play of China.  [Magic lanterns](https://en.wikipedia.org/wiki/Magic_lantern) from the Netherlands were also popular in the eighteenth century.[[17]](https://en.wikipedia.org/wiki/Anime#cite_note-:1-17) The paper play called [Kamishibai](https://en.wikipedia.org/wiki/Kamishibai" \o "Kamishibai) surged in the twelfth century and remained popular in the street theater until the 1930s.[[17]](https://en.wikipedia.org/wiki/Anime#cite_note-:1-17) Puppets of the [bunraku](https://en.wikipedia.org/wiki/Bunraku" \o "Bunraku) theater and [ukiyo-e](https://en.wikipedia.org/wiki/Ukiyo-e" \o "Ukiyo-e) prints are considered ancestors of characters of most Japanese animations.[[17]](https://en.wikipedia.org/wiki/Anime#cite_note-:1-17) Finally, mangas were a heavy inspiration for anime. Cartoonists [Kitzawa Rakuten](https://en.wikipedia.org/wiki/Kitazawa_Rakuten" \o "Kitazawa Rakuten) and [Okamoto Ippei](https://en.wikipedia.org/wiki/Okamoto_Ippei) used film elements in their strips.[[17]](https://en.wikipedia.org/wiki/Anime#cite_note-:1-17)

### Pioneers

[](https://en.wikipedia.org/wiki/File:Anime_cell_1917.jpg)

A frame from [*Namakura Gatana*](https://en.wikipedia.org/wiki/Namakura_Gatana) (1917), the oldest surviving Japanese animated short film made for cinemas

Animation in Japan began in the early 20th century, when [filmmakers](https://en.wikipedia.org/wiki/Film_director) started to experiment with techniques pioneered in France, Germany, the United States, and Russia.[[12]](https://en.wikipedia.org/wiki/Anime#cite_note-FOOTNOTESchodt1997-12) A claim for the earliest Japanese animation is [Katsudō Shashin](https://en.wikipedia.org/wiki/Katsud%C5%8D_Shashin) (c. 1907),[[18]](https://en.wikipedia.org/wiki/Anime#cite_note-18) a private work by an unknown creator.[[19]](https://en.wikipedia.org/wiki/Anime#cite_note-FOOTNOTEClementsMcCarthy2006169-19) In 1917, the first professional and publicly displayed works began to appear; animators such as [Ōten Shimokawa](https://en.wikipedia.org/wiki/%C5%8Cten_Shimokawa), [Seitarō Kitayama](https://en.wikipedia.org/wiki/Seitar%C5%8D_Kitayama), and [Jun'ichi Kōuchi](https://en.wikipedia.org/wiki/Jun%27ichi_K%C5%8Duchi) (considered the "fathers of anime") produced numerous films, the oldest surviving of which is Kōuchi's [Namakura Gatana](https://en.wikipedia.org/wiki/Namakura_Gatana).[[20]](https://en.wikipedia.org/wiki/Anime#cite_note-20) Many early works were lost with the destruction of Shimokawa's warehouse in the [1923 Great Kantō earthquake](https://en.wikipedia.org/wiki/1923_Great_Kant%C5%8D_earthquake).[[21]](https://en.wikipedia.org/wiki/Anime#cite_note-FOOTNOTEClementsMcCarthy2006170-21)

By the mid-1930s, animation was well-established in Japan as an alternative format to the [live-action](https://en.wikipedia.org/wiki/Live_action) industry. It suffered competition from foreign producers, such as [Disney](https://en.wikipedia.org/wiki/The_Walt_Disney_Company), and many animators, including [Noburō Ōfuji](https://en.wikipedia.org/wiki/Nobur%C5%8D_%C5%8Cfuji) and [Yasuji Murata](https://en.wikipedia.org/wiki/Yasuji_Murata), continued to work with cheaper [cutout animation](https://en.wikipedia.org/wiki/Cutout_animation) rather than [cel animation](https://en.wikipedia.org/wiki/Cel_animation).[[22]](https://en.wikipedia.org/wiki/Anime#cite_note-22) Other creators, including [Kenzō Masaoka](https://en.wikipedia.org/wiki/Kenz%C5%8D_Masaoka) and [Mitsuyo Seo](https://en.wikipedia.org/wiki/Mitsuyo_Seo), nevertheless made great strides in technique, benefiting from the patronage of the government, which employed animators to produce educational shorts and [propaganda](https://en.wikipedia.org/wiki/Japanese_propaganda_during_World_War_II).[[23]](https://en.wikipedia.org/wiki/Anime#cite_note-23) In 1940, the government dissolved several artists' organizations to form the Shin Nippon [Mangaka](https://en.wikipedia.org/wiki/Mangaka) Kyōkai.[[a]](https://en.wikipedia.org/wiki/Anime#cite_note-24)[[24]](https://en.wikipedia.org/wiki/Anime#cite_note-FOOTNOTEKinsella200022-25) The first [talkie](https://en.wikipedia.org/wiki/Talkie) anime was [Chikara to Onna no Yo no Naka](https://en.wikipedia.org/wiki/Chikara_to_Onna_no_Yo_no_Naka) (1933), a short film produced by Masaoka.[[25]](https://en.wikipedia.org/wiki/Anime#cite_note-FOOTNOTEBaricordi200012-26)[[26]](https://en.wikipedia.org/wiki/Anime#cite_note-kodanasha1993-27) The first feature-length anime film was [Momotaro: Sacred Sailors](https://en.wikipedia.org/wiki/Momotaro:_Sacred_Sailors) (1945), produced by Seo with a sponsorship from the [Imperial Japanese Navy](https://en.wikipedia.org/wiki/Imperial_Japanese_Navy).[[27]](https://en.wikipedia.org/wiki/Anime#cite_note-28) The 1950s saw a proliferation of short, animated advertisements created for television.[[28]](https://en.wikipedia.org/wiki/Anime#cite_note-29)

### Modern era

[](https://en.wikipedia.org/wiki/File:Astro_Boy_1963_opening.jpg)

Frame from the opening sequence of Tezuka's 1963 TV series [*Astro Boy*](https://en.wikipedia.org/wiki/Astro_Boy_(1963_TV_series))

In the 1960s, [manga](https://en.wikipedia.org/wiki/Manga) artist and animator [Osamu Tezuka](https://en.wikipedia.org/wiki/Osamu_Tezuka) adapted and simplified Disney animation techniques to reduce costs and limit frame counts in his productions.[[29]](https://en.wikipedia.org/wiki/Anime#cite_note-FOOTNOTEBrenner20076-30) Originally intended as temporary measures to allow him to produce material on a tight schedule with an inexperienced staff, many of his [limited animation](https://en.wikipedia.org/wiki/Limited_animation) practices came to define the medium's style.[[30]](https://en.wikipedia.org/wiki/Anime#cite_note-31) [*Three Tales*](https://en.wikipedia.org/wiki/Three_Tales_(anime)) (1960) was the first anime film broadcast on television;[[31]](https://en.wikipedia.org/wiki/Anime#cite_note-FOOTNOTEPatten2004271-32) the first anime television series was [*Instant History*](https://en.wikipedia.org/wiki/Instant_History) (1961–64).[[32]](https://en.wikipedia.org/wiki/Anime#cite_note-FOOTNOTEPatten2004219-33) An early and influential success was [*Astro Boy*](https://en.wikipedia.org/wiki/Astro_Boy_(1963_TV_series)) (1963–66), a television series directed by Tezuka based on [his manga of the same name](https://en.wikipedia.org/wiki/Astro_Boy). Many animators at Tezuka's [Mushi Production](https://en.wikipedia.org/wiki/Mushi_Production) later established major anime studios (including [Madhouse](https://en.wikipedia.org/wiki/Madhouse_(company)), [Sunrise](https://en.wikipedia.org/wiki/Sunrise_(company)), and [Pierrot](https://en.wikipedia.org/wiki/Pierrot_(company))).

The 1970s saw growth in the popularity of manga, many of which were later animated. Tezuka's work—and that of other pioneers in the field—inspired characteristics and genres that remain fundamental elements of anime today. The giant robot genre (also known as "[mecha](https://en.wikipedia.org/wiki/Mecha)"), for instance, took shape under Tezuka, developed into the [super robot](https://en.wikipedia.org/wiki/Super_Robot) genre under [Go Nagai](https://en.wikipedia.org/wiki/Go_Nagai) and others, and was revolutionized at the end of the decade by [Yoshiyuki Tomino](https://en.wikipedia.org/wiki/Yoshiyuki_Tomino), who developed the [real robot](https://en.wikipedia.org/wiki/Real_Robot) genre.[[33]](https://en.wikipedia.org/wiki/Anime#cite_note-FOOTNOTEPatten2004264-34) Robot anime series such as [*Gundam*](https://en.wikipedia.org/wiki/Gundam) and [*Super Dimension Fortress Macross*](https://en.wikipedia.org/wiki/Super_Dimension_Fortress_Macross) became instant classics in the 1980s, and the genre remained one of the most popular in the following decades.[[34]](https://en.wikipedia.org/wiki/Anime#cite_note-FOOTNOTEPatten2004306%E2%80%93307-35) The [bubble economy](https://en.wikipedia.org/wiki/Japanese_asset_price_bubble) of the 1980s spurred a new era of high-budget and experimental anime films, including [*Nausicaä of the Valley of the Wind*](https://en.wikipedia.org/wiki/Nausica%C3%A4_of_the_Valley_of_the_Wind_(film)) (1984), [*Royal Space Force: The Wings of Honnêamise*](https://en.wikipedia.org/wiki/Royal_Space_Force:_The_Wings_of_Honn%C3%AAamise) (1987), and [*Akira*](https://en.wikipedia.org/wiki/Akira_(1988_film)) (1988).[[35]](https://en.wikipedia.org/wiki/Anime#cite_note-FOOTNOTELe_BlancOdell201756-36)

[*Neon Genesis Evangelion*](https://en.wikipedia.org/wiki/Neon_Genesis_Evangelion) (1995), a television series produced by [Gainax](https://en.wikipedia.org/wiki/Gainax) and directed by [Hideaki Anno](https://en.wikipedia.org/wiki/Hideaki_Anno), began another era of experimental anime titles, such as [*Ghost in the Shell*](https://en.wikipedia.org/wiki/Ghost_in_the_Shell_(1995_film)) (1995) and [*Cowboy Bebop*](https://en.wikipedia.org/wiki/Cowboy_Bebop) (1998). In the 1990s, anime also began attracting greater interest in Western countries; major international successes include [*Sailor Moon*](https://en.wikipedia.org/wiki/Sailor_Moon_(TV_series)) and [*Dragon Ball Z*](https://en.wikipedia.org/wiki/Dragon_Ball_Z), both of which were [dubbed](https://en.wikipedia.org/wiki/Dubbing_(filmmaking)) into more than a dozen languages worldwide. In 2003, [*Spirited Away*](https://en.wikipedia.org/wiki/Spirited_Away), a [Studio Ghibli](https://en.wikipedia.org/wiki/Studio_Ghibli) feature film directed by [Hayao Miyazaki](https://en.wikipedia.org/wiki/Hayao_Miyazaki), won the [Academy Award for Best Animated Feature](https://en.wikipedia.org/wiki/Academy_Award_for_Best_Animated_Feature) at the [75th Academy Awards](https://en.wikipedia.org/wiki/75th_Academy_Awards). It later became the [highest-grossing anime film](https://en.wikipedia.org/wiki/List_of_highest-grossing_anime_films),[[b]](https://en.wikipedia.org/wiki/Anime#cite_note-37) earning more than $355 million. Since the 2000s, an increased number of anime works have been adaptations of [light novels](https://en.wikipedia.org/wiki/Light_novel) and [visual novels](https://en.wikipedia.org/wiki/Visual_novel); successful examples include [*The Melancholy of Haruhi Suzumiya*](https://en.wikipedia.org/wiki/The_Melancholy_of_Haruhi_Suzumiya) and [*Fate/stay night*](https://en.wikipedia.org/wiki/Fate/stay_night) (both 2006). [*Demon Slayer: Kimetsu no Yaiba the Movie: Mugen Train*](https://en.wikipedia.org/wiki/Demon_Slayer:_Kimetsu_no_Yaiba_the_Movie:_Mugen_Train) became the [highest-grossing Japanese film](https://en.wikipedia.org/wiki/List_of_highest-grossing_films_in_Japan) and one of the world's highest-grossing films of 2020.[[36]](https://en.wikipedia.org/wiki/Anime#cite_note-bbc-38) It also became the fastest grossing film in Japanese cinema, because in 10 days it made 10 billion yen ($95.3m; £72m).[[36]](https://en.wikipedia.org/wiki/Anime#cite_note-bbc-38) It beat the previous record of [*Spirited Away*](https://en.wikipedia.org/wiki/Spirited_Away) which took 25 days.[[36]](https://en.wikipedia.org/wiki/Anime#cite_note-bbc-38)