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by Zexuan Liu

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University of Wales Trinity Saint David

Research and Analysis of the Special Effects in the Frozen

MA Animation

Zexuan Liu

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Abstract

With the continuous development of digital media technology and Computer Generated Imagery (CGI), 3D animated films have become an essential component of the modern film industry. As a core technology in CGI animation, visual effects not only serve the functions of scene construction and environmental design, but also act as an important medium for narrative expression and character development. Produced by Walt Disney Animation Studios, *Frozen*, released in 2013, achieved tremendous global success and became a landmark work in modern CGI animation due to its technological breakthroughs in snow simulation, character animation, cloth systems, and lighting rendering. The icy and snowy environments in the film not only demonstrate a high degree of realism, but are also closely connected to the psychological states and emotional transformations of the characters, allowing visual effects to actively participate in cinematic storytelling.

This paper takes the “Let It Go” ice palace sequence in *Frozen* as its primary research subject. By employing the methods of forensic analysis and reverse engineering, the study systematically examines the visual effects production workflow of the film. Combining the CGI animation industry pipeline system, the paper conducts an in-depth analysis of multiple stages of production, including pre-production concept development, scene design, modeling and texturing, character rigging, animation production, 3D visual effects, lighting and rendering, as well as post-production compositing. Furthermore, the study discusses industrialized production models in large-scale CGI animation projects, focusing on team collaboration, production scheduling, and resource management mechanisms within the modern animation industry.

The research findings indicate that the success of *Frozen* is rooted not only in artistic creativity and character design, but also in a highly sophisticated CGI industrial production system. The visual effects in the film do not merely serve as visual spectacles; rather, they function as crucial elements in emotional expression and narrative progression. Its snow simulation system, dynamic cloth simulation, character animation, and global illumination rendering technologies have had a profound influence on the development of visual effects in subsequent animated films, while also further advancing the maturity of the modern animation industry pipeline system.

Keywords

CGI; Visual Effects; 3D Animation; Frozen; Disney; Forensic Analysis; Reverse Engineering; Animation Production Pipeline

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1. Introduction

With the development of digital film and television technology, CGI animation has become an essential component of the modern film industry. Particularly in the field of 3D animation, visual effects have gradually evolved from traditional “image enhancement tools” into an important medium for cinematic storytelling. Modern animated films not only require natural character movements and realistic environments, but also demand a highly industrialized level of production in areas such as particle simulation, ray tracing, dynamic simulation, and post-production compositing. In recent years, with the advancement of computational power and rendering technologies, visual effects in animated films have achieved greater realism and complexity, while major animation studios have gradually established comprehensive industrial production pipelines.

Frozen, as one of the most significant works in the history of Disney animation, possesses substantial research value in the field of visual effects. The film not only achieved remarkable global box office success, but also became an important milestone in the CGI animation industry due to its technological innovations in snow simulation, character animation, and environmental rendering. In particular, the “Let It Go” sequence demonstrates a highly integrated relationship between icy environments, character performance, and camera movement, successfully unifying visual spectacle with emotional expression. The extensive use of snow particles, dynamic cloth simulation, volumetric lighting, and procedural ice crystal structures has made this sequence a classic case study in modern animation visual effects research.

In traditional animation, snowy environments were typically created using two-dimensional textures or simple particle systems. However, *Frozen* was among the first large-scale animated films to extensively employ a physics-based snow simulation system. The Disney animation team specifically developed a snow simulation system called “Matterhorn” for the film, enabling snow not only to demonstrate accumulation and collision effects, but also to realistically simulate compressed footprints, snow dispersal, and environmental interaction. This simulation method, grounded in real-world physical principles, significantly enhanced the realism and immersion of the film’s environments.

At the same time, the character animation system in the film demonstrates an extremely high level of complexity. For example, Elsa’s hair, cape, and gown all required real-time simulation through dynamic solving systems, while character performances needed to remain synchronized with musical rhythms, particle effects, and camera movements. This highly sophisticated industrial production workflow reflects the maturity of the modern CGI animation pipeline system. Therefore, studying the visual effects of *Frozen* not only helps to understand the production

logic of the contemporary animation industry, but also provides insight into how visual effects contribute to cinematic storytelling and emotional expression.

This study primarily adopts the methods of forensic analysis and reverse engineering. Starting from the film's final output, the research reconstructs the complete production pipeline of *Frozen*, including pre-production, production, and post-production stages. Furthermore, by combining the study with modern CGI animation industry practices in team collaboration and project management, this paper systematically examines the visual effects system of *Frozen*.

2. Overall Analysis of the Visual Effects in Frozen

The visual style of *Frozen* is fundamentally based on Nordic ice and snow culture. During the pre-production design stage, the production team studied a large number of Norwegian snow mountain landscapes, polar lighting environments, and glacier structures, integrating these natural elements into the film's environmental design. The overall visual palette of the film primarily employs blue and white cool tones in order to reinforce the cold atmosphere of the frozen world. At the same time, a strong sense of visual consistency is maintained among character costumes, architectural structures, and lighting color schemes, forming a unified visual system throughout the film.

The visual effects in the film do not merely function as decorative enhancements, but directly participate in character development and narrative expression. For example, when Elsa suppresses her magical abilities, the icy environments are generally presented with low-saturation cool tones, while the shot compositions appear relatively confined and enclosed. In contrast, during the "Let It Go" sequence, as the character gradually releases her emotions, the surrounding ice and snow begin to display brighter and more organized structural patterns, while camera movements become increasingly dynamic and liberated. These visual transformations effectively reflect the psychological changes of the character, allowing visual effects to become an integral part of the storytelling process.

During the pre-production stage, the production team first established the overall rhythm and camera movement of the film through storyboarding and animatic development. Due to the enormous computational demands of snow simulation and particle systems, the team needed to finalize shot durations, character movements, and camera paths during the previsualization stage in order to avoid excessive rendering costs caused by later revisions. This was especially critical in the ice palace

creation sequence, where camera movement, character performance, and ice crystal generation effects all required a high degree of synchronization. As a result, pre-production planning played a decisive role in the success of the subsequent production process.

Production Stages	Main Content
Production Stages	Creative Development, Scriptwriting, Storyboarding, Animatic, Previs
Production	Modeling, Texturing, Rigging, Animation, FX, Lighting and Rendering
Post-production	Compositing, 2D Visual Effects, Color Grading, Final Output

Figure 1. CGI Production Pipeline Workflow of Frozen

After the film entered the production stage, its technical complexity increased significantly. First, during the layout stage, the production team needed to determine character positioning, spatial relationships within the environment, and camera movement paths. In the “Let It Go” sequence, the camera frequently employs circular and surrounding movements in order to reinforce the sense of spatial expansion accompanying Elsa’s emotional liberation. At the same time, character animation, cloth dynamics, and snow particle systems all needed to interact in real time. As a result, the layout stage effectively determined the scope of subsequent visual effects simulations as well as the rhythm of the animation itself.

One of the greatest technological breakthroughs in Frozen was the development of the “Matterhorn” snow simulation system. In traditional animation, snowy environments were generally created through simple particle systems; however, such methods were unable to realistically convey the weight and volumetric qualities of snow. To solve this problem, the Disney team developed a physics-based snow simulation system that allowed snow surfaces to generate compression, collision, and dispersal effects according to character movement. For example, when characters step onto snow-covered ground, the system can automatically calculate snow deformation and footprint depth, thereby greatly enhancing environmental realism.

In addition, the film’s hair and cloth systems also demonstrate a remarkably high level of technical complexity. Elsa possesses a large amount of dynamic long hair, prompting Disney to develop the “Tonic Hair System” specifically for hair simulation and solving. This system simultaneously processes multiple factors including wind force, gravity, and dynamic collision interactions. Meanwhile, Elsa’s gown and cape also required real-time cloth simulation systems in order to maintain the natural flow and realism of character movement.

During the modeling and texturing stage, the production team was required to create a large number of highly detailed character and environmental assets. As the central character of the film, Elsa's model not only needed to support highly complex facial expressions, but also had to satisfy the technical requirements of cloth rigging and lighting rendering. Likewise, environments such as the ice palace, snowy mountains, and the kingdom of Arendelle required highly detailed structural designs in order to support close-up shots and complex lighting calculations.

Simulation Content	Technical Implementation
Snow particle motion	Particle Simulation
Snow accumulation on surfaces	Physics-based System
Footprint deformation in snow	Collision Detection
Footprint deformation in snow	Dynamic Particle FX
Ice crystal generation	Procedural Modeling

Figure 2. Analysis of the Snow Simulation System in Frozen



The snowy landscape of Frozen

The animation production stage represents the core of the film's emotional expression. Animators were not only responsible for designing character movements and facial performances, but also needed to maintain close collaboration with the visual effects team. For example, when Elsa releases her ice magic, her hand gestures trigger the generation of ice crystals, while her footsteps influence the dispersion of snow particles. Consequently, character animation, particle systems, and cloth dynamics had to remain strictly synchronized throughout production. The animation workflow generally progressed through three stages—Blocking, Spline,

and Polish—in order to ensure that character performances not only fulfilled emotional requirements, but also accurately drove the visual effects systems.

During the visual effects stage, snowstorms, ice crystal generation, magical particles, and environmental fog effects collectively formed the film's complete representation of ice magic. Among these sequences, the ice palace creation shot is considered one of the most technically complex FX shots in the entire film. This sequence not only involved procedural modeling and particle diffusion, but also required the processing of dynamic collision interactions and lighting feedback. Through the use of procedural algorithms, the visual effects team enabled the automatic growth of ice crystal structures, greatly improving the production efficiency of highly complex scenes.

The lighting and rendering stage played a crucial role in establishing the film's atmosphere. Frozen extensively utilized advanced rendering technologies such as Global Illumination, Ray Tracing, and Volumetric Lighting. Since icy surfaces generate a large amount of reflection and refraction, the rendering system needed to calculate multiple light paths simultaneously, significantly increasing rendering costs. In order to ensure that the production could be completed on schedule, the Disney team adopted industrialized production methods such as render farms and render pass workflows.

3. Research on CGI Animation Production Pipeline and Visual Effects

CGI animation production is essentially a highly industrialized and collaborative manufacturing process. In large-scale animation projects, all production stages are built upon a pipeline system. The term “pipeline” refers to a standardized workflow that connects different departments, enabling efficient collaboration among modeling, rigging, animation, visual effects, lighting, and compositing teams.

The production team of Frozen primarily consists of multiple departments, including the Story Team, Modeling Team, Rigging Team, Animation Team, FX Team, Lighting Team, and Compositing Team. Each department is responsible not only for its own specialized tasks but also for maintaining real-time communication with others. For example, when the animation department modifies character movement, the FX department must recalculate cloth and particle simulations, while the lighting department may need to adjust the lighting structure accordingly. As a result, the entire production process heavily relies on industrial management systems such as version control, shot tracking, and daily review workflows.

Departments	Main Responsibilities
Story Team	Scriptwriting and storyboarding design
Modeling Team	Character and environment modeling
Rigging Team	Character and environment modeling
Animation Team	Animation and character performance
FX Team	Particle systems and dynamic simulation
Lighting Team	Lighting and rendering
Compositing Team	Post-production compositing

Figure3. Departmental Division of Labor in CGI Animation Production Pipeline of Frozen

The post-production stage primarily includes compositing, 2D visual effects, and color grading. Compositors use software such as Nuke to recombine multiple render passes and further adjust depth of field, atmospheric fog, and lighting ambiance. In addition, a significant number of 2D visual effects are added during post-production, such as falling snow, camera shake, and motion blur, in order to further enhance cinematic quality and realism.

From an industrial production perspective, the success of Frozen is not only derived from technological breakthroughs, but also from a mature system of team

collaboration and production management. Production supervisors are responsible for coordinating personnel allocation, rendering resources, production budgets, and scheduling timelines, while different departments maintain high levels of synchronization through the pipeline system. This industrialized production model has become a core characteristic of modern large-scale CGI animation projects.

4. Industry Impact of the Visual Effects in Frozen

After its release, *Frozen* had a profound impact on the global CGI animation industry. The film's snow simulation system advanced the industry's exploration of physically realistic environmental effects, while also reinforcing the creative principle that "technology serves narrative." Its physics-based snow system became an important reference standard for subsequent animated films, and technologies such as dynamic cloth simulation, hair solving, and procedural effects workflows further contributed to the development of modern animation pipeline systems.

In addition, *Frozen* further demonstrated the importance of industrialized management in large-scale animation production. The film required extensive rendering resources and highly coordinated teamwork throughout its production process. Therefore, its success represents not only an artistic achievement but also a key milestone in the maturation of the modern CGI animation industrial pipeline system.

Conclusion

Through forensic and reverse engineering analysis of *Frozen*, it can be concluded that modern CGI animated films have developed into a highly mature industrial production system. Visual effects in the film not only serve the function of enhancing visual aesthetics, but also act as a crucial tool for character development and emotional expression. From early-stage concept development to final post-production compositing, *Frozen* fully demonstrates the complexity and strong interconnectivity of the modern animation industrial pipeline system.

The film achieved significant technological breakthroughs in areas such as snow simulation, character animation, dynamic cloth simulation, and lighting and rendering. Its development of the “Matterhorn” snow simulation system and the “Tonic Hair System” for hair simulation has had a profound and lasting influence on subsequent animated film production. At the same time, the collaborative workflow and production management strategies employed during the film’s development further advanced the evolution of industrialized CGI animation production.

Therefore, *Frozen* is not only a commercially successful animated feature, but also a landmark work in modern CGI visual effects production. It provides valuable reference significance for future research in animation visual effects and the development of industrial CGI pipeline systems.

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Final work

GRADEMARK REPORT

FINAL GRADE

54/100

GENERAL COMMENTS

The work demonstrates a reasonable general understanding of the CGI production pipeline used in *Frozen*, particularly in relation to snow simulation, cloth/hair systems, lighting, rendering, compositing and the role of visual effects in narrative expression. The discussion of the "Let It Go" sequence shows awareness of how technical effects support Elsa's emotional transformation and the visual identity of the film.

However, the submission is more of a general research essay on visual effects than a production management and budget breakdown. While it identifies production stages and departments, it does not provide enough detailed cost estimation, budget structure, crew costing, time allocation or resource planning. This limits how well it meets the main focus of the brief.

There is some useful pipeline discussion, including references to pre-production, modelling, rigging, animation, FX, lighting, rendering and post-production. The tables help organise the workflow and departmental responsibilities, but they remain quite broad and are not developed into a clear production scope, schedule or budget plan.

The referencing and research base show some engagement with relevant animation and VFX sources, though some sources appear generic or unclear in reliability. More specific evidence linked directly to *Frozen's* production process, Disney's technical development, or comparable industry costs would strengthen the work.

Overall, this is a satisfactory Level 7 submission with some clear understanding of CGI pipeline and visual effects production, but it does not focus strongly enough on reverse-engineered budgeting, scheduling, or production management decision-making to reach the higher mark range.

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