

From 7 January to 30 September 2019

This course is organised by Films en Bretagne in partnership with the European Art School of Brittany (EESAB) in Lorient with the support of the Brittany Region.



EDUCATIONAL GOALS

- Understanding and experiencing the whole production process of a stop-motion animation film;
- Enhancing the range of skills of technicians specialized in animation;
- Refining technical skills and learning how to use them consistently during the production process and within a team;
- Assessing project economic viability;
- Using technical innovations and digital technologies to improve productivity while safeguarding originality;
- Encouraging work within international production teams.

By the end of the course, professionals will have acquired in-depth knowledge of the entire process of stop-motion film production. They will be versatile professionals who are ready and able to work in a great variety of roles in the stop-motion animation sector.

WHO IS THE COURSE AIMED AT?

The course is open to animation professionals wishing to improve their knowledge of the production process, whether they are multimedia artists with an interest for stop-motion animation, job-seekers with an artistic profile or students with backgrounds including both creative and technical aspects of the trade.

GENERAL INFORMATION

Dates: The course will run from Monday 7 January to Monday 30 September 2019

Total duration: 9 months

Hours: 1,077 hours including 762 hours of classes

Summary: Classes will be held Monday-Friday in the premises of the European Art School of Brittany (EESAB) in Lorient. Nine weeks will be dedicated to work experience in a production company in France or another European country from 1st April to 7 June 2019. On the occasion of the Annecy International Animation Film Festival and Market (MIFA), a four-day working visit to Annecy will be organised some time between 10-18 June 2019.

Schedule: 7 January - 22 March 2019: classes

1st April - 21 June 2019: work experience and working visit to MIFA

1st July - 13 September 2019: classes

30 September 2019: final assessment and evaluation

Locations: LORIENT (Morbihan, Brittany), the European Art School of Brittany (EESAB) in Lorient - 1, avenue de Kergroise - 56100 Lorient - France / 9-week work experience in a production company

Number of students: 10

Tuition fees: €16,800 per student

Funding available under certain conditions.

CONTENTS

Phase 1 - from 7 January to 22 March 2019

Animation - 77 hours

Learning the basics of frame-by-frame animation and their application in stop-motion cinema.

Practising with armatures and puppets made by the students.

Refreshing the basics of animation: movement, speed, ease-in/ease-out. How to keep it clear and simple.

Weight, momentum, desynchronisation;

Handling puppets: poses, expressions, timing, working on several characters. Animation styles;

Dialogue: marking, lip-sync, acting.

Sets and accessories – 70 hours

Designing and building a set for a scene and a film shooting.

Learning and practising working with the most commonly used tools and materials. Understanding and applying notions of scale.

Working from a 2D colour reference and directing indications (4 types of frame / different angles) to establish the different steps of the building of a set:

- design (scale, measurements, materials, assessing needs in terms of staff and equipment, plans);
- building (modules, ergonomics, etc.);
- finish (painting, coating, glass effects, floors...);
- installation on film set (usability, «sustainability» of installation).

Designing and making accessories - fixed accessories for the set, animated accessories, luminous accessories

- with a focus on the specifics of vehicles.

Making a puppet – 70 hours

Students will be asked to design and make a puppet in order to gain hands-on knowledge of the intricacies of all stages of puppet building, and learn how to ensure a strong and user-friendly result.

This module explores the stages of crafting a puppet, with a focus on two-legged puppets:

- preparation: designing the puppets from 2D visual references, assessing needs in terms of staff and equipment, choosing a building technique;
- modelling and making prototypes;
- exploring all stages of puppet-making in order to prepare the puppet for animation: making moulds for each body part, skeletons (using existing parts, making parts from scratch, assembling), making copies;
- finish and clothing: finishing techniques for different materials (resin, latex, silicon...), sewing clothes.

There will be a practical study of 3D tools and their usage in designing (modelling) and implementing the prototype (3D scan).

3D tools – 14 hours

Animation tests: camera movement simulation on set and 3D printing of parts (accessories, characters' mouths, etc.); new technologies are gradually integrated into traditional stop-motion techniques.

This module provides a survey of the use of 3D tools in stop-motion.

Writing – 38.5 hours

The writing module includes story-writing questions and guidelines for script-writing. A hands-on writing workshop will launch the group projects to be made at the end of the course.

English – 20 hours

English language workshops will take place once a week (except during work experience and the trip to Annecy). They aim at improving understanding, communication and spoken skills within an international team.

Production – 21 hours

The production module aims to ensure that the students are aware of the constraints of production for project feasibility.

The following topics will be tackled: the necessity of an optimal production calendar; the notion of anticipation throughout the puppet-making process; the producer/director collaboration; the assistant director/production director collaboration; the financial feasibility of a project and potential adjustments; the translation of a script and a storyboard into working production data; the organisation of the various stages and the general planning; organising and scheduling shootings.

An introduction to the commercial background in which a stop-motion film is made - economy, audience and funding.

A history of the art of stop-motion animation cinema – 17.5 hours

Five conferences on stop-motion animation cinema will help the students broaden their knowledge. Bonus: all year long, the EESAB in Lorient organises public conferences which students will be able to attend in addition to their classes.

Evaluation and assessment - 7 hours

A whole day will be dedicated to project evaluation and course assessment.

Phase 2 - from 1st April to 21 June 2019

Work experience in a production company - from 1st April to 7 June 2019 – 315 hours

Students will complete a 9-week work experience placement within a production company in France or in another European country.

Working visit to MIFA - some time between 10 and 18 June 2019 – 28 hours

The four-day visit to MIFA, a key event in the profession, will be an opportunity for the students to discover and meet many influential French and international figures in the animation sector.

The visit will be accompanied by the course instructors.

Assessment - in the week from 17 to 21 June 2019 - 7 hours

A whole day will be dedicated to evaluation.

Phase 3 - from 1st July to 13 September 2019 + Monday 30 September

Rig - 21 hours

How do you make a bird fly or play football in stop-motion? By working with rigs - armatures, structures or wedges of all kinds which are not visible on the final image. With practical exercises, the students will learn about this secret side of a film shooting and experiment with some unavoidable «cheating» techniques, the constraints of rigging during the shooting and its implications for the post-production phase.

Lighting – 14 hours

Students will be introduced to the role of a director of photography in a stop-motion film (lighting, framing, sometimes using machinery, managing a lighting unit on multiple sets...) as well as the implications of the lighting on different set and puppet materials. This module focuses on the shooting of final group projects.

Image post-production – 14 hours

Working on images after the shooting, from the creative stage (matte painting, compositing) to more arduous tasks (cleaning the shots). Planning image post-production effectively ahead of the shooting. This module focuses on the shooting of final group projects.

Storyboard (and animatics) – 35 hours

The storyboard is the key element behind a film. The students will learn how to read and analyse a storyboard from an artistic, technical, financial and organisational point of view (e.g. what are the direction guidelines and are they consistent with the chosen animation technique? How are space and time to be managed?), how to use the storyboard as the main reference to interact with collaborators and how to edit an animatic (integrating timing and sounds). This module focuses on the shooting of final group projects.

Set dressing – 10 hours

This module is designed as a complement to the «sets and accessories» module taught in phase 1 of the course. Students will learn about set dressing and the essential role of the script-person in preparing for the cuts during set making and the shooting of the film.

English – 22 hours

English language workshops will take place once a week (except during work experience and the trip to Annecy). They aim at improving understanding, communication and spoken skills within an international team.

Mentored group projects – 269 hours

The course includes the making of an animation film within a small group. This project will serve as a basis for classes taught during phase 3. It will be subject to final assessment.

Evaluation and assessment - Monday 30 September 2019 – 7 hours

The whole day will be dedicated to project evaluation and course assessment.

THE COMMITTEE OF EXPERTS

This course was created by a committee of animation professionals who coordinate the course and teach modules in their area of expertise. They will also invite contributors from their professional network to share their expertise within all the modules.



Armelle GLORENNEC

Film and animation series producer; head of Blue Spirit. After starting as a producer of stop-motion shorts and mini-series with JPL Films en Bretagne, Armelle Glorennec joined Blue Spirit in 2005 - a production company specialised in animation, with a focus on 3D and CGI.

She produced animated series for television and feature films including *Le Tableau* by J.F. Laguionie and *Ma vie de courgette* by Claude Barras (two César Awards, finalist for Oscar Awards and Golden Globe Awards) - a film that brought her back to stop-motion animation (in 2014-2015).

From 2001 to 2005, she was a teaching fellow at the University of Rennes and at the Esra film school in Brittany.



Denis WALGENWITZ

In addition to his role as a filmmaker, he set up and ran the animation film production residency at the APCVL, now called CICALIC (literature, images and digital culture in the Centre Region), in Château-Renault from 2000 to 2005.

From 2005 to 2017, he was also president of the AFCA (Association française du cinéma d'animation - French Animation Film Association). In 2000 he started working as an assistant director on animated series, commercial and music videos.

In 2005, he worked as an assistant-director again on *Persepolis* by Vincent Paronnaud and Marjane Satrapi, for the pilot of Jacques Tardi's *Un monde truqué*, directed by Christian Desmares, and *La tortue rouge* by Mikael Dudok Dewit. He was a production assistant on series of *Moi, moche et méchant* by Chris Renaud and Pierre Coffin, on *Ma vie de courgette* by Claude barras and an animation supervisor on *Le congrès* by Ari Folman... In 2017, he co-directed the stop-motion short film *La mort, père & fils* with Vincent Paronnaud.

Gilles COIRIER



Key animator. For 20 years he animated all kinds of projects (short films, series, TV specials) in France and abroad (UK, Netherlands, Denmark), he supervised budding animators on the series Les Kiwis (Double Mètre/XBO Films) and helped them join film crews as seasoned professionals.

He was in charge of animation cinema workshops in visual and artistic arts at the University of Rennes from 2010 to 2014. He also led numerous workshops with school children and adults.

His major works include *Raymonde ou l'évasion verticale* by Sarah van den Boom (JPL Films / Papy 3D), *Les escargots de Joseph* by Sophie Roze (JPL Films).

Xavier KAWA-TOPOR



Was in charge of education at the «Forum des images» (1999-2005) within which he and his team created the «Carrefour de l'animation» (animation hub), a national forum for animation schools, as well as the «Nouvelles images du Japon» biennial, a pioneering event in the discovery of masters of Japanese animation such as Isao Takahata and Hayao Miyazaki.

He contributed to rediscovering film pioneers Ladislav Starewitch (he was artistic director and executive producer of the feature film *Les contes de l'horloge magique*, 2003) and Émile Cohl (national celebration of the Émile Cohl centenary in 2008).

As the director of the Fontevraud Abbey (2005-2014), he created the International Writing Residency for animation cinema which, to date, has hosted almost 200 filmmakers from 30 countries.

Since 2015, he has been managing director of NEF Animation, a research and development platform for animation films. He is a member of the Animation Committee of the César Awards and vice-president of the «Commission d'aide sélective à la distribution» (selective support for distribution) within the CNC. He is also a teacher and the author of the books *Cinéma d'animation au-delà du réel* and *Le cinéma d'animation en 100 films*, jointly with Philippe Moins (Capricci Editions, 2016).

TEACHING AND TECHNICAL MEANS

TEACHING METHODS

Theoretical and practical knowledge.

Learning puppet-making techniques.

The success of this course depends upon participation and the sharing of experience between professionals.

Work experience within a European production company (phase 2).

Making a group film project under professional supervision (phase 3).

TECHNICAL MEANS

The students will work in fully equipped classrooms at the European Art School of Brittany in Lorient:

- **The computer design studio** (CAD, multimedia, 3D) features 20 workstations equipped with Mac computers for word and image processing and Web design, as well as PCs for 3D work, 5 Epson A4 scanners (slides and negatives) and one A3 scanner. Software for computer-assisted publishing, digital image processing, multimedia creation, audio and 3D imaging is installed. Finally, the studio also offers a black and white laser printer, an A4/A3 colour photocopier, an Epson 7800 A1 plotter, an Epson 3880 photo printer and a Riso two-colour digital duplicator.

- **The video studio** (editing and filming) comprises 10 editing stations equipped with Mac G4 and G5 computers and 6 converters for Mac, a filming studio with a cyc wall, backgrounds, lighting kit and animation film set, Final Cut Pro and After Effects software, 8 video-projectors, studio and off-site filming gear: 4 Sony DCR 2000 cameras and 11 Handycam DCR cameras.

- **The sound studio:** the Lorient campus has a soundproofed recording facility available for students, featuring two dedicated «audio» workstations with G4 computers, Protools LE, Cubase SX and Max MSP software, and sound recording, editing and broadcast gear.

- Drawing studios

- **Photography studio and photo labs:** the black and white print lab has 19 enlargers ranging from 24x36 to 4x5 inch and a full development and paper washing unit allowing enlargements from 13x18 to large format. It also features a lightroom, equipped with a drying tray, lightboxes and a dryer. There is a photographic studio equipped with a large cyc, natural lighting and a Balcar lighting kit. Photo shoot gear and film cameras ranging from 24x36 to a view camera and professional digital cameras are available for loan to students. The facility also includes three digital workstations, computers, scanners, appropriate software and a pigment printer for exhibition standard colour printing

- **Materials workshops:** wood, ceramics, metals, modelling, moulding, stone-dressing, sculpture.

The wood workshop is equipped with woodworking apparatus (panel saw, circular saw, backsaw), allowing various parts to be worked and prepared for assembly. Various portable machines (drills, jigsaws, etc.) are available for use by students for their work in the workshop. For safety reasons tools may be handled only under the responsibility of authorised technicians.

The ceramics workshop allows the production of ceramics, sandstone, porcelain, enamel and plaster. Items are fired by the school under the supervision of the head of the workshop.

The metal workshop has a forge, several arc welding stations and an autogenous welding machine, 2 compressors, a column drill and a metal chainsaw.

The modelling and moulding workshop is equipped with stands, turntables, specific materials, etc. It has all the components required for beginner and advanced level modelling practices.

Sculpture and installation workshop: covering an area of 150m² and over 5m high, this workshop has all the space needed for installations, assemblies and experiments to produce items of all dimensions.

STUDENTS WILL BE USING

- the latest version of reference filming software Dragonframe
- the latest version of computer-aided design software Autocad

ASSESSMENT

- Collective evaluation by students throughout the course
- Personalised follow-up by tutors for each student
- Assessment of skills
- Group project assessment by tutors within subgroups
- Final assessment

APPLICATIONS AND SELECTION

Prerequisites

In order to be accepted, applications should show at least 3 skills from the list in paragraph 4 of the application form. Please download the application form on the Website: www.startmotion.eu

Application

Students will be selected based on the following documents:

- Support statement, CV
- Portfolio (DVD, 2D, 3D)
- Completed application form, to be downloaded from the Website: www.startmotion.eu

Selection process

Applications will be examined based on each candidate's experience, motivation and project. Candidates will then be shortlisted based on an interview with a jury.

Application forms will be looked at from 10-15 September 2018.

Interviews will take place on Friday 28 September 2018 (face to face or online)

The final list of participants will be published on 1st October 2018.

Entrance to this course is subject to availability.

Please e-mail the required documents to:

EESAB

Frédérique CALVEZ, course coordinator

frederique.calvez@eesab.fr

0033 (0)6 85 27 22 62



APPLICATION DEADLINE

FRIDAY 7 SEPTEMBER 2018

HOW TO FIND FUNDING FOR THIS COURSE

FOR JOB-SEEKERS

Various options are available to help you fund your course.

In some cases, **Pôle Emploi** can provide financial help. Please contact us and we will guide you through the process.

Brittany Region's ATE scheme (experimental programme for local enterprise)

A number of places are available for Brittany-based job-seekers with professional experience in keeping with the course but not eligible for vocational training credits.

Selected applicants will have their tuition fees paid for.

FOR EMPLOYEES IN THE AUDIO-VISUAL SECTOR OR «INTERMITTENTS DU SPECTACLE»

If you are an employee or «intermittent» in the audio-visual, performing arts or journalism sectors:

The AFDAS is a State fund for training in the sectors of culture, communications, media and leisure.

Its contributions are used to fund training and vocational courses.

Please refer to the Afdas Website for more information about funding and eligibility: <http://www.afdas.com>

You can also contact the «Délégation Ouest» to submit your profile:

Afdas – Délégation Ouest

(Bretagne, Pays-de-la-Loire, Basse-Normandie)

19, rue des Veyettes

35000 Rennes

FRANCE

Tel: 0033 (0)2 23 21 12 60 / mail : rennes@afdas.com

FOR SELF-EMPLOYED BUSINESS OWNERS

AGEFICE

The AGEFICE (life-long learning for business owners) If you are a member of the RSI (social security for the self-employed), your tuition fees can be paid for by the Agefice. More information on: <http://www.agefice.fr>

FOR PEOPLE WITH DISABILITIES

AGEFIPH

The AGEFIPH (Association de gestion du fonds pour l'insertion professionnelle des personnes handicapées): a fund for the professional integration of people with disabilities

<https://www.agefiph.fr/>

FOR SELF-EMPLOYED OR FREELANCE WORKERS

The FIFPL (Fonds interprofessionnel de formation des professionnels libéraux): a fund for the training of freelance professionals

<http://www.fifpl.fr>

FOR RSA RECIPIENTS

Please find information at your local social action centre (CCAS or CDAS).

In the advent of unforeseen circumstances regarding one of the teachers, Films en Bretagne reserves the right to postpone or call off the course, or invite a different contributor to teach a class. In case of insufficient numbers, Films en Bretagne reserves the right to postpone or call off the course, with participants being informed of such a decision no less than four days prior to the beginning of the course. If the course is cancelled, all fees paid at registration will be fully reimbursed.