

Training for Trainers - Cartoon Master

Reunion Island (France), 28, 29, 30 September 2011

Attended by the representatives of the most important European schools of animation, the 5th Training for Trainers seminar, organised by Cartoon, in cooperation with ILOI within the Carrefour de l'Image, took place in the Reunion Island on 28, 29 and 30 September 2011. The first seminar took place in Halle (Germany) in October 2006, the second seminar in Ludwigsburg in October 2007, the third and fourth in Viborg in January 2009 and May 2010. The network of schools attending the seminars has increased during these years: from 20 film schools in 2006, the network is now composed of 25 European institutions.

These unique seminars for animation trainers in Europe enable them to consolidate their network, exchange ideas and programmes, and discuss current industry issues.

Day 1

The Training for Trainers event opened on Wednesday 28 September with the presentation of **Sophie Girieud**, a former researcher at IDATE and now in charge of the VoD sector at the CNC. In her speech, Sophie presented the new consumer's practices, trends and business models adapted for the digital world. As far as consumption trends are concerned, Sophie highlighted that in developed countries more than 8 out of 10 Internet users watch online video every month. This average consumption duration (lasting for 20 to 40 minutes a day) is still far below TV viewing duration (3 to 5 hours/day). If Web users of all ages watch videos online, the 15-34 year-old segment is the heaviest online video consumers.

In most countries, YouTube is the top video property with both the highest number of viewers and the largest volume of videos viewed. Facebook is becoming a major online video destination and a place for both personal and professional video content.

The interesting data is that the number of videos viewed tends to decrease, while the time spent per video is rising as the offer of mid/long-form professional content is developing online. Traditionally UGC-based, online sharing platforms are distributing more and more professional content that can be video ad-supported or even offered on a paid basis.

Another trend identified by recent analysis is the importance of catch-up TV. There is a growing offer on TV programmes available, and the offer is becoming available on multiple devices. Catch-up TV is not a threat to linear TV as linear TV viewing is still on the rise in most countries.

Talking about video-on-demand, Sophie recalled that the most promising model is S-VoD, which presents many advantages for both consumers and operators.

Sophie ended her presentation with the opportunities offered by connected TV offers to independent producers. Connected TV is a TV set which is connected either directly or indirectly to the Internet. Producers have a direct-to-consumer distribution through branded VoD offers.

Day 2

The second day in the morning was devoted to school presentations and their on-going collaborations. It started with two presentations: **Vincent Gilot**, Head of Animation at the Brussels-based school La Cambre and **Walter Benozzi**, Director of the animation Namur-based Ecole Supérieure d'Infographie Albert Jacquard, explained the philosophy behind the pedagogical structure of their respective schools.

Vincent Gilot presented the animation department of La Cambre, which provides a high level of artistic education. The great advantage of the education at La Cambre rests in its openness: the school is not composed of technicians, nor of animators specialized in one particular style of animation, but rather of open spirits, creative spirits who end up finding in one or more techniques the means of expressing their sensitivity. This artistic input results in the development of artistic and personal sensitivity in students while at the same time practising specific animation techniques. The school is using all kinds of techniques: frame by frame paper drawings, paper/cut-out elements, puppets, animated objects, modelling clay, sand, pixilation, with the support of contemporary techniques and technologies. La Cambre has avoided the danger of cutting off the students from the realities of audiovisual production, through the creation of its own production structure, by courses devoted to cinema and by its relative technological autonomy, which allows students to work on animation stands, editing tables, in studios and recently with Silicon Graphics. One important aspect highlighted by Vincent is the acquisition for 75,000€ of a very precise robot, the Animoko. The Animoko Rig has been designed to be a versatile low-cost but professionally made rig specifically for animation, where precision is important but live-action speeds are not required. The robot is extremely precise, low-cost, designed for stop motion animation but can be used also for 3D stereoscopic animation.

Walter Benozzi presented the philosophy of his school (Ecole Supérieure d'Infographie Albert Jacquard). The idea behind the pedagogical concept is to give future graphics designers technical, graphical but also creative and conceptual skills as well as the ability to adapt to a team and a production line, with all the specialization that it implies. In this respect, the

emphasis placed by the HEAJ on the interdisciplinarity of teams and on the transversality of knowledge and skills has proven to be rewarding. To meet this objective the training also widely resorts to experts from various computer graphics sectors, and places the students in a situation of production as early as the first year in adequate labs: a machine per student, work on various platforms (Mac and PC) and on the most widespread operating systems (Windows, MacOs, Linux). The students have the opportunity to work in those labs, which enable them to integrate what they learn each day without having to invest too early in very expensive material.

In the third speech of the morning, **Christian Janicot** discussed his cooperation with the Supinfocom group's programme "Le Laboratoire d'Images". Le Laboratoire d'Images is founded on a simple idea: give students a chance to translate each artist's style into an animated short. This high-concept transmedia package pairs 10 established comic book illustrators and designers with nearly 80 students at French computer-graphics animation school Supinfocom. Created by Christian, a French editor, artistic director and author, the resulting shorts are published as a unique DVD/book combo and shown on Canal Plus Mensomadaire. In addition to Canal Plus, the project also draws support from French filmmaker Jean-Jacques Beineix's production company, Cargo Films, which produces the shorts. Now in its second year, the Laboratoire's 2011 lineup matched students with the likes of children's book illustrator Laurent Durieux ("Helville"), comicbook creator Thierry Guitard and woodcut artist Sophie Dutertre. "We boast an eclectic cast of artists who have very different graphic styles and draw from a wide array of traditions so the results look almost like a collage," Janicot says. "I think CGI technology has reached a level of maturity that allows every work of art to exist in 3D." The idea behind this initiative was to build bridges between illustrators and animators, and possibly open the door for them to create TV series or animated features. In future instalments, Janicot hopes to expand the project beyond France's borders by reaching out to other European illustrators.

Paul Køster, Professor and Head of production at the National Film School of Denmark presented the philosophy and structure of the school and in particular its video game department. There are four study programmes available: film, TV, scriptwriting and animation directing. The number of students is approximately 100. All lines of study are 4-year programmes, except for the 2-year scriptwriting course. The school is an art school which means that the teaching aims at developing and supporting each student's unique talent. At the same time it is important that students learn the craft of filmmaking to ensure their future employment in the professional film and media industry. The teaching programme is a mixture of theoretic and practical training and includes a

large number of exercises and productions. The students' final project is a film produced on a professional level and presented to the public on national TV.

It is important to notice that the Danish Film School is training game directors, beside animation directors. In this framework, every year in autumn, the School organises a very innovative training activity: coach 18 students to produce a game in only six weeks. Paul explained the way the project is implemented. 18 students are selected each year. At the beginning of the project, the students meet for 3 days in Copenhagen to learn from each other and discuss the ideas of the games they will produce. Three groups are created, generally composed by a project manager, a game director, level designers, visual designers and animators. During six weeks the three teams will create the games. A specific online forum is used to allow the students to interact, share ideas and of course assemble the different components of the game. Three tutors from the School coach and guide the students in their daily work. "This is an unique opportunity for students to work as they are in real working conditions", Paul said. "The conditions in which the students work are ideal. It is very difficult to have in the industry a team of 18 people working around a same project", he concluded.

Caroline Parsons, head of Programmes at the University of Wales Newport (UK), **Moïra Marguin**, Head of the Animation Department at the Ecole des Gobelins (France) and **József Fülöp**, Head of the Animation Department at MOME (Hungary), presented the project TransformatLab, co-financed by the MEDIA Programme. TransformatLab is a workshop-based training programme designed to give graduate-level creative media students from across Europe the chance to develop and pitch cross-platform ideas in an intensive development lab. The training activity is a 15-day programme which takes place over four months at the three partnering European animation schools mentioned above. Nine participants travel to each of the host universities for a programme of master classes, development labs, networking events and studio visits, with hands-on support and mentoring from University tutors and leading names in European new media practice. At the end of the training scheme, participants will have the opportunity to pitch to commissioners, production companies and development bodies working in the cross-platform industry. According to Caroline, the project could not have been developed without the Cartoon Training for Trainers meetings, which allowed the three schools to meet and discuss the pedagogical structure.

Tilmann Kohlhase, Professor at Hochschule Darmstadt in Germany, presented the way his school is cooperating with other schools in new formats and projects. Their base line is to combine technology and creativity. Through a series of case studies he demonstrated that the best method to structure a training course was the involvement of both students and teachers in the pedagogical strategy. Team work is capital.

The Hochschule Darmstadt pedagogy is structured in a way that each student is coached by different lecturers from different disciplines.

In the afternoon of the second day, **Ghislaine Azémard**, Professor of Communication and Information Sciences at Paris 8, **Hélène Desprez**, Associate Professor in Hypermedia at the Université Paris 8 and **Matthieu Quiniou**, Centre Mobius International, took part in the panel "Use of cross-media in learning and creation process". Ghislaine and Hélène, stressed the importance of "pedagogical mediation". The University of Paris 8 together with several partners, put in place a programme to help school pupils with learning difficulties to learn through cross-media. Matthieu Quiniou recalled that the cross-media tools are becoming the basis for learning. Crossmedia systems are becoming increasingly popular. The trends in convergence, integration and co-existence of various media technologies create new opportunities for the generalization of formal and informal learning practices, which are becoming more relevant considering the importance of lifelong learning. Video is a very rich medium to support learning, and TV is a privileged way to access it. By itself, broadcast TV provides limited support to learning processes. But, through structure and interaction, iTV can open the door to flexible environments that can access video and integrate them with different media, accessible from different devices, adequate to support different cognitive modes and learning processes in several learning contexts. In spite of the valuable potential of cross-media systems to create rich and flexible environments, the design of these systems faces some challenges that may affect their effective use.

In the following speech, **Valérie Bourgoïn**, head of the video game and digital creation department at the CNC (France), presented a few examples of audiovisual productions financed by the CNC, on the boundaries of cinema, audiovisual and video games. *Gaza-Sderot*, produced by Bo Travail and Upian is an online documentary project reporting on the day-to-day experiences of men, women and children on both sides of the Palestinian-Israeli border, in Gaza (Palestine) and Sderot (Israel): their lives and their survival on a daily basis. Over the course of two months, two two-minute films are being placed on the site each day. Under difficult living conditions and the threat of air attacks and bombings, people do keep on working, loving and dreaming. Another example given by Valérie is *Prison Valley*, produced by Upian. *Prison Valley* is a webdocumentary about the prison industry in the US. *Heavy Rain*, a game and a film in many respects, produced by Quantic Dream, is a dramatic thriller modelled after film noir, featuring four protagonists involved with the mystery of the Origami Killer, a serial killer who uses extended periods of rainfall to drown his victims.

In the last session of the day, **Antoine Verdier**, Online Marketing Director and Artistic Director at Marathon Media, presented the way his company is developing online animation brands. Marathon Media (France's leading

children's TV production company) has used over the years a variety of online tools and strategies for promoting their IP in the growing media in order to reach core audiences and to create brand awareness. As television sets are now connected to either the Internet or to a TV cable box that allows to view programmes on demand, to interact or play, Internet and digital content can no longer do it alone. Interactivity will no longer be available solely via the Internet. According to Antoine, content must be multi and cross-platform and must be integrated in a comprehensive interactive marketing strategy while retaining its specificity.

Day 3

During Day 3, the group was welcomed to take part in the "Carrefour de l'Image". The day opened with a speech of **Jacques Peyrache**, director of XD Productions, who presented several techniques for motion capture and cloning. XD Productions whole-body capture proprietary technology has been developed for more than 10 years. It relies on digital processing of video sequences acquired in real time from multiple video axes. The system uses silhouettes and colours' recognition combined with dynamics constraints to create 3D skeleton from real body. In addition lips' movements of voice, facial expressions, eyes and fingers movements are all triggered real-time by devices linked to the system. Through virtual master control display engine, it is possible to change camera views, move or zoom camera, and output to 2nd monitor for broadcast. This system can be used, for example, to create virtual schools for students living in various distant places.

Céline Chesnay, pre-school Animation Manager at France Télévisions, presented the group strategy in the cross-media sector. France Télévisions is the number one partner in production of children's programmes with 27M€ invested in 2010 in production of animation. Over 100 animated series (adaptations, original works, sequels, short programmes, and specials) have been launched on France Télévisions channels since 2005. The group is producing content for all targets: pre-schoolers, children and teenagers to consolidate loyalty of young audiences. The editorial line is dictated by an exclusive positioning for each channel to reinforce their identity. The Group is now looking for new audience objectives focusing on 4-to-10 years old and 11-to-14 year-old. France Télévisions wants to have 3,800 hours of youth programmes in 2012, which will represent a 20% increase compared to 2011.

Kris Ludhor, Development Director at AFDAS (France), **Lionel Fleury**, Director of the journalism school EJCM (France) and **Alain Séraphine**, President of the ILOI school, presented their point of view on training and skill investment. Kris Ludhor explained the importance of the AFDAS scheme, an organisation which allows the financing of the training for professionals working in artistic fields. Lionel Fleury pointed out that

learning takes time and patience. It is a process, a journey. A self-directed learning process is arguably the most powerful model for facilitating and inspiring individual, group and organizational learning and development. In a world where the journalist's job is changing to adapt to technological changes, it is important to have an ongoing development dialogue between learners and supervisors. Both have a responsibility to ensure that the entire learning process happens. Alain Séraphine recalled the way ILOI was founded. According to the ILOI President, the most important thing for the creation of the school has been the establishment of a network. Without a network of tutors, professors and institutions, it would not have been possible to create an animation school in the Reunion Island. Beside the network, what a training project or institution must have is "ambition".

In the first panel of the afternoon of the third day, **Céline Chesnay**, **Julien Villedieu** Secretary General of the National Union of Video Games, **Antoine Verdier** and **Ghislaine Azémard**, discussed the social, cultural and economic impacts of the digital revolution.

Céline Chesnay explained the digital and cross-media strategy of France Télévision. The group is strongly developing catch up TV and many applications for the Iphones and portable devices. France Télévision has been pioneering in this field through the creation of the web site Monludo, where many hours of animation can be seen after the transmission on the free channels. The idea is to be seen in many different places. A 26 episodes / 26 minutes series can be declined in a mini web series of one minute episodes. Some shows can be developed for the Internet only to promote a whole new series. In every cross-media strategy, gaming is a key element. Games are becoming so important in the cross-media world, that sometimes the concept for an animation programme comes from a game idea, whereas in the past it was the other way round.

Antoine Verdier explained the way his group, Marathon Media, changed its cross-media strategy. From 2004 to 2008 the group was mainly working as sub-contractor for the major France TV channels, developing all kinds of digital content and cross-media applications. In 2008 broadcasters stopped financing digital applications and cross-media projects. Marathon Media changed its policy: instead of working for the broadcasters, the group decided to promote their own properties. The concept is simple: try to be in as many platforms as possible. Facebook has proven to be a very powerful marketing tool. Marketing strategy includes the production of games, exclusive content for the web, creation of communities, mobile interactions and contests that integrate websites, newsletters and fan magazines.

Julien Villedieu pointed out that the cross-media environment is in deep evolution. Talking of video games, Julien explained that we are witnessing a "consumer revolution" rather than a "technological revolution". Thanks

to cross-media, consumers are able to come back to content in many different ways. The content is thus amplified. The linear content is transformed in an interactive experience. Games are the perfect tool to offer this augmented interactivity. Julien mentioned as example the game "Want to be a millionaire", where the public at home is playing with the contestants during the show. The public is at the centre of the action. Facebook has become the place where announcers invest a lot of money to capture and retain new players. According to Julien, only a few years ago games were considered as a secondary product, a "bad" product. The public was uniform and stable. Nowadays the trend is changing. In the formulation of a project, creators have to conceive a constant interaction with the public. Games are an integral part of the development strategy of any audiovisual product. When watching a series, the public can be asked to play an online game to understand the background of the story. "A new job has been created", Julien concluded, "Before the Community manager was just a game designer, now he is the one who is in contact with the community of players and that changes the game according to the consumers' wishes".

Ghislaine Azémard insisted on the necessity to develop a sharing knowledge between universities and enterprises. Small companies do not have the possibility to invest in research and development. It is important to create bridges between these two worlds.

The last panel of the Master centred on public support given to new Media projects. **Valérie Bourgoïn**, presented the CNC policy in favour of new media. With a yearly budget of 3M€ for new media, the CNC has been financing, since 2007, already 230 projects, of which 46 are completed and on line. Valérie described the selective support of the CNC. Multi-support projects can get a financial aid up to 50,000€ for writing and development, whereas Internet mobile projects can get up to 20,000€. Both kinds of projects can receive up to 100,000€ for production, if they are linked to a web broadcaster. It is interesting to notice that 80% of the projects presented are web documentaries, and only 11% are fiction. Five per cent of the projects are animation. Forty per cent of the beneficiaries are "new media companies". Beside the selective support, the CNC also implemented the automatic support since 2011. The support is open to producers who have access to the automatic support for TV. The CNC finances programmes for web platforms, covering at least 25% of their budget.

In the last session of the Master, **Laurent Michaud**, Director of Studies, Head of video games department at IDATE, presented the economic strength of the video game industry and the way public support was possible thanks to the setting up of company clusters.

According to Laurent, today there are 400 million gamers in the world and it is expected to rise to 800 million gamers 10 years from now. It's been

20 years that the video game industry has been in constant ascension, while other cultural platforms like TV have either stagnated or began to lose influence, besides music. It is therefore important to understand the economic imports of the video game industry on a global scale. In fact this emerging industry is currently enjoying tremendous growth everywhere. Nonetheless, it is difficult to collect accurate data. Unlike the filming industry, counting the sales of software, hardware and multi-terminal equipment (TV, PC, mobile and Internet) seems more complicated.

At a national level, the Ministry of Culture and Industry has become aware that in the video game industry France has an interesting role to play. In fact, a fund to aid the publishing of video games has been put into place to help developers. This public fund can be enlarged by setting up company clusters, as big-budget production models are failing and barriers to entry are lower. The opportunities for small independents are optimal and Regions can take advantage from this situation.

Video game creators have a wealth of creativity and technology that are currently not fully exploited. This has created an unstable market. Publishers on the other hand are doing better. Through cluster, developers can find more funding and further develop their concepts.