



The Master of Art in Image Synthesis and Computer Animation
(MAISCA)

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1 1 Basic Course Details

MA in European Media Masters

Institution Centre National de la Bande Dessinee et L'Image

Nature of intake: full time

Awards:

Normal length

MA

2 Years

Mode

Distinction

**First
Month/Year To
be Conferred**

Internally by

FT

No

09/2000

**Supervised Work
Experience**

external projects

Programme Area

Postgraduate Studies

Department Hosting Course

Laboratoire d'Imagerie Numerique

Other Departments involved in delivery of the Course None

Course Leader:

Thierry Chilliard

Minimum number of External Examiners

One

Professional Body Accreditation:

Royal college of art

Acronym

RCA

2 2 Introduction

Historical background of National Center for Comic Art and the Image

It was during the first term of Mitterrand's presidency that the project for the National Center for Comic Art and the Image (CNBDI) was conceived. The CNBDI is housed in a spectacular building designed by the architect Roland Castro. It is situated on the banks of the Charente at the foot of Angoulême's city walls. Since its inauguration in January 1990, this great cultural and architectural project has developed its activities around three main fields :

- Multimedia production
- Digital imagery
- Comic art

2.1 2.1 Background

- 2.1.1 Master of arts the European Media Masters Programme for the delivery of European Degree courses in digital media and multimedia production and post-production and the management of new media technologies. It is a major programme for the restructuring of European postgraduate digital media education and training in response to media technology convergence and the changing needs of the industry over the next decade.
- 2.1.2 The programme is delivered by a partnership of European universities and colleges which includes the Royal college of art (RCA) which is the validating institution for the Centre National de la Bande Dessinée et de L'Image, Hogeschool voor de Kunsten Utrecht, Merz Akademie Hochschule für Gestaltung Stuttgart. The other partners are: University de la Iles Balears, ENSCI, Paris, University of Art and Design, Helsinki, Dublin Institute of Technology, London College of Printing.
- 2.1.3 Master of art provides a pan-European framework for the delivery of a modular programme designed to a common structure, and is managed by CITE (The Centre for International Technology and Education), of which each partner is a member. Master of art receives financial support from the European Commission Media Two Programme which has recently confirmed the funding for 2000-2001 to support course innovation for the needs of industry and European technology development. The new modules have been approved by the Commission and will be delivered as part of the current programme framework by each of the partner institutions.
- 2.1.4 In line with the framework agreement the courses involve collaboration in curriculum development, tuition, student research projects and the European Forum, which acts as the annual European conference at which students and staff from the partner institutions share their research, meet with experts and researchers from industry to discuss technological development in Europe.
- 2.1.5 Master of art courses create the context for a rigorous educational experience which demands a high level of intellectual and creative ability with practical project-based work using digital technology. Each course within the framework is structured to include theoretical and practical instruction, and one or two major practical projects, and may include an industrial study period. The courses are designed to provide industry with high level recruits, to facilitate the training of existing media professionals and to help reshape the European media industries to meet changing social, professional and technological environments.
- 2.1.6 The Master of art courses, which are validated by the Royal college of art, each offer a different set of specialisms. The Portsmouth School of Art, Design and Media has a focus on interactive media and knowledge environments, Centre National de la Bande Dessinée et de L'Image has been created by the French Ministry as the centre for the development of multimedia bande dessinée and multimedia animation. The Hogeschool voor de Kunsten Utrecht specialises in game design, industrial applications for interactive multimedia, animation, vross media format development, and electronic sound and music. Merz Akademie Hochschule für Gestaltung Stuttgart specialises in digital communication design and digital installation art.
- 2.1.7 Within the framework, the partner institutions deliver masters degree courses which are validated by the responsible university or universities involved and delivered and examined in accordance with the Quality Assurance procedures and regulations of the relevant institution. The External Examiner and the University Contact from the The RCA attend the juries and examination boards for each institution on an annual basis.

2.2 Wider significance to the University of the Master of art validation programme

- 2.2.1 The validation of Master of art at the Centre National de la Bande Dessine et de l'Image, Angouleme, the Hogeschool voor de Kunsten, Utrecht and Merz Akademie, Stuttgart, has considerable significance for the University beyond the validation income.
- 2.2.2 The Royal college of art-validated Master of art courses and the one delivered here together constitutes half of the EC-supported Master of art programme. Continued success in winning EC support for Master of art course development depends on the collaboration to deliver the contracted outputs across the participating institutions.
- 2.2.3 Recognising the interdependence of the Master of art courses, the University has invested senior staff time over a number of years the consortium of European HE institutions (CITE) behind MASTER OF ART. Mike Bateman and Louis Shurmer-Smith have served as Board Members. Tim Putnam has recently succeeded John MacKenzie of the London Institute as CITE Chairman and the Portsmouth-validated Master of art institutions are also prominent in its Executive Board. The University gains recognition through being perceived as playing the leading role in CITE, the longest established and most successful consortium bidding for EC work related to the creative application of new media technologies.
- 2.2.4 The high quality and innovative work of the consortium members and their long success in gaining EC support has made Master of art the best-known and respected programme in its field. Participants enjoy a significantly stronger market position than for the same curriculum delivered outside this framework and thus plan to enhance and expand Master of art provision irrespective of EC funding. The School of Art, Design and Media and the Portsmouth-validated partners gain from this and thus work together to secure MASTER OF ART's future. The importance of Master of art to our reputation is underlined by the commendation it received in the recent QAA subject review.
- 2.2.5 The increasingly strong position which the University enjoys in the new media field has stemmed from the way in which Master of art validation has been handled by those responsible. The trust and understanding developed has led to success in joint research bidding, joint appointments, and proposals for additional validated programmes.
- 2.2.6 Together with two of its Master of art partners and CITE, Portsmouth has been successful in winning a 1.2m research and development contract to design Learning Environments for the Digital Academy (LEDA). Other bids are in process. Ad Wisman, the Dean at Utrecht, has become a Portsmouth Visiting Professor. Utrecht and Merz contribute more than half the cost of a University Strategic Initiative establishing European Professorships in Digital Cultures and Interactive Environments. This will build links between Master of art and research collaboration and supervision. Six applications have already been made to pursue PhD's in the area covered by the European Professorships and enrolments are expected to build steadily.
- 2.2.7 In sum, the relationships established through the University's role in validating these three Master of art courses have been unusually productive and look set to be even more so in future, so long as they continue to be managed with care.

2.3 2.3 Digital Imagery Laboratory (LIN)

Historical background

2.3.1 The Digital imagery laboratory has been operational since 1989 and is equipped with thirty-odd work stations. It combines two areas of activity : training and experimental production.

Training

2.3.2 The training center has dedicated itself to creating degree courses which correspond to the requirements arising from the emergence and development of new image technologies in the fields of design, architecture, multimedia creation and 3D computer animation.

2.3.3 Its educational partners are European, through the programmes jointly developed within the CITE (Center for International Technology and Education). To this day, all qualified students have been able to find places in the forerunning companies in Europe and the world (Rythm & Hues, Boss Film, Mac Guff Line, Medialab, etc.).

Experimental production

2.3.4 The industry-production partnership sector is a meeting point between professionals and students and conceives innovative products in the fields of conception, scenarization, software research and technological realization. This activity sanctions the application of new technologies and methodologies in fields of activity as varied as : industrial design (creation, methods of manufacture, packaging...), institutional and company communication, visualization, simulation (architecture, heritage restoration, etc.).

Diplomas awarded by the LIN since its origins

2.3.5 The CNBDI, a founding member of the CITE, has been involved in European post-graduate training ever since its origins. The Master of Art in Image Synthesis and Computer Animation (MAISCA) was the first programme implemented in the LIN in 1989, followed by the Diplôme d'Etudes Supérieures Spécialisées en Imagerie Numérique or DESSIN in 1990 (Diploma of post-graduate studies in Digital Imagery), then, in 1992, the Master of Art in Interactive MultiMedia (MAIMM).

The LIN and the MASTER OF ART

2.3.6 The LIN has collaborated in the development of the Master of artproject with the Hogeschool voor Kunsten (Utrecht, Holland), the Merz Akademie (Stuttgart, Germany), and the The RCA (United Kingdom) and several other schools throughout the whole of Europe (Finland, Spain, Ireland, Great Britain).

The CNBDI wishes to become a full and recognized member of this university degree project and to participate fully in the organization of post-graduate training programmes in the framework of the programme as a whole. The LIN wishes to date its validation as partner of the Master of artfrom September 1996 in order to be able use the platform already established and composed of various value units. Students with the appropriate diplomas will follow courses, both practical and theoretical, which are particularly focused on the use of information and electronic technology.

Acknowledgement of LIN student works

2.3.7 Students of the CNBDI-LIN won first prizes at Imagina in 1993 and 1995, at the Siggraph in Los Angeles in 1995 and, each year, in several European and international events. LIN student works have also been the subject of wide circulation.

2.4 2.4 Course Rationale

2.4.1 The missions of the CNBDI encompass the realization of a large range of information products based on the image. Its specific activities include :

- a center for production and experimentation using computer imagery to realize new applications in the field of culture and industry (industrial design, architectural simulation, special digital effects).
- training of students in the use of virtual imagery and the technology of new imagery within a network of European schools which includes The RCA School of Art, Design and Media.
- visualisation of interactive scenographed exhibition spaces.
- audiovisual production (videos, slides, films).
- general coordination of ideas or innovating projects through the use of scenography, sound and image.
- realization of national and international exhibitions (Brazil, Finland, United States, Holland, Switzerland).

2.5 2.5 The Language of Delivery

2.5.1 All Master of artprogrammes are taught in French. The Assessment by Jury is in French and is attended by the External Examiner and the University Contact in the role of Moderator. The External Examiner and University Contact also attend the internal Moderation Board. The majority of students speak average English. 50% of staff speak average/fluent English.

2.6 2.6 Equal Opportunities

2.6.1 CNBDI is committed to an Equal Opportunities Policy which affords equal opportunity for recruitment and educational provision to all students. A co-ordinated approach to progression through the designated pathways recognises the need for flexible programming and thus individual student counselling is a crucial element of the course. The School is committed to a programme of action to make the policy fully effective and keep all criteria and procedures under constant review to ensure that their objectives are realised. Any complaint of harassment or discrimination, in respect of race, sex, gender or disability, will be taken seriously and heard confidentially, and positive action, including disciplinary action if necessary, will be taken. In the first instance, students should make complaints to the Course Director or Director General.

2.7 2.7 Admission and Registration Procedures

Selection of candidates

2.7.1 Students will be selected from those holding certificates from art universities and schools, or who have sound professional experience in fields of knowledge subject to validation by the University of Portsmouth.

2.7.2 Candidates must first present a file of personal work ; those retained after this first evaluation will be called in for an interview during which they must demonstrate their motivation and aptitude to develop their professional objective in the framework of the Master of artprogramme.
Course of studies

2.7.3 All students admitted to the LIN can establish, after having been regularly registered, and after consultation with their educational tutor, an individual programme composed of compulsory modules and optional modules. The selection of modules will be made by the student him/herself and the two years of training will be sanctioned by a Master of Art.

Registration at the University of Portsmouth

2.7.4 All students will be registered at the The RCA in view to obtaining a Master of Art. No student will be registered for the exams as long as the registration fee to the University remains unpaid. The The RCA will supply the CNBDI with the necessary forms at the beginning of each new university year.

2.7.5 In case of doubt about a candidate, the CNBDI will consult the University before taking any decision. Nevertheless, all decisions concerning admissions will be delegated to the CNBDI.

2.8 2.8 Recruitment, Marketing and Promotion

2.8.1 The priority need for postgraduate studies in the subjects of digital communication and interaction design is clearly evidenced from the complex and advanced level developments occurring in these fields world-wide.

2.8.2 The impact of such developments upon traditional art and design courses has resulted in the diversification of the curriculum at undergraduate level Europe-wide. The consequence of this process has been the urgent need to expand the length of studies to postgraduate level whilst identifying the need for clear demarcation of advanced level multidisciplinary courses.

- 2.8.3 The course existing within the Master of artframework with eight other partner institutions, enjoys the status and strength of a unique project operating across Europe. Its developments and successes are profiled regularly within multimedia industries and the academic community world-wide.
- 2.8.4 2.8.4 The considerable attraction from professionals in industry as well as academics ensures that the course continues to respond to and debate with employers and key industry developers, concerning the need for a provision of a rich research and development training programme for Europe.

2.9 2.9 Overarching Aims and Objectives of Programme of Study

- 2.9.1 The following aims express the broad educational purposes of the Faculty of Art, Media, and Technology.
- 2.9.2 To foster understanding of art, media and technology in the contexts of their making and use through an integrated approach.
- 2.9.3 To develop a solid research based foundation for creative practice while developing critical perspective through reflection.
- 2.9.4 To challenge individuals in a supportive learning environment to realise their potential as reflective practitioners, both as individuals and as members of multidisciplinary teams, closely reflecting the design and production processes in the industry.
- 2.9.5 To cultivate the technical and transferable skills required for professional success and develop an attitude of continuous learning to keep pace with the rapidly changing environments the students will face in their practice.
- 2.9.6 To extend educational opportunity and add value to students from non-traditional backgrounds.
- 2.9.7 To enrich the learning environment by building partnerships with complementary organisations and to develop and maintain close relationships with industry.

2.10 2.10 Learning Outcomes

- 2.10.1 The objectives at Postgraduate level reflect the value attached to the integration of various layers of learning experiences, both practical and theoretical, for students to develop skills to manage these processes while maintaining a reflective attitude. On completion of their programme students at Masters Level will be able to demonstrate:
- 2.10.2 Specialist knowledge in contemporary art, media and technology practice
- 2.10.3 Understanding of the nature and role of questioning in creative research in relationship with state of the art production processes.
- 2.10.4 Ability to define directions of work through critical reflection.
- 2.10.5 Ability to test, re-evaluate and develop practice.
- 2.10.6 Ability to achieve successful and innovative resolutions in making.
- 2.10.7 Ability to conceive and carry out original programmes of creative work.
- 2.10.8 Ability to use and contribute to critical communities and shared knowledge networks.
- 2.10.9 Ability to engage critically and constructively with developments in professional contexts.
- 2.10.10 Ability to work in multidisciplinary teams, developing a clear image of personal strengths and weaknesses in contributing to a collective result.

3 3 Curriculum Design, Content and Organisation

3.1 3.1 A two year course

3.1.1 The Master of artcourse at CNBDI is divided into two university years (from October to the end of June the following year). The first year is a common-core syllabus : all students follow identical teaching modules which are compulsory for all. The second year is one with options : each student must choose one option from the five offered.

First year

3.1.2 The first year allows students to acquire the basic theoretical knowledge through lectures and practical workshops. During this period, the students attend approximately 400 hours of lectures given by the teachers of the CNBDI and/or by external contributors (recognized professionals including authors and managers from the world of digital media industry).

3.1.3 During this period the students follow a multidisciplinary education.
The following disciplines will be evaluated :

1. Animation
2. Storyboard
3. Written narration (script writing)
4. Sound-Image relationship
5. Realization
6. Digital image processing
7. Multimedia and network communication
8. Computer environments

3.1.4 The first year is divided into three main periods :

1. October to end March (6 months) : theory courses, practical workshops, compulsory and graded exercises
2. April to end June (3 months) : conception, preparation and realization of a mini project
3. End June - beginning July : presentation of the mini-project before a jury (internal) ; evaluation and final validation of the first year.

Second year

3.1.5 The second year allows students to go deeper into the knowledge acquired during the first year of the MASTER OF ART

3.1.6 This is a year of options. During this period the students follow a specific training according to the option they chose at the end of the first common-core year.

3.1.8 The objective of this training is to research and create pertinent and innovative works in the following fields :

1. 2D/3D animation
2. Multimedia and networks
3. D.S.V. (Design simulation and visualization)
4. Interactive games
5. Special effects

3.1.9 The main periods of this second year are :

1. 1. October and November (2 months) : In-company training period
(those students who so wish can undertake a longer vocational training period beginning during the university holidays, i.e. including July and August).
2. December to end February (3 months) : courses specific to each option ; in parallel, approximately half-time, conception and preparation of a final personal project (major project) and validation of this preparatory work by the teaching team end February beginning March.
3. March to end June (5 months) : realization of the major project.
4. April or May : participation in European Forum of the MASTER OF ART

5. September : viva voce of major project before the final jury (internal and external)

The final validation takes into account the marks obtained :

- in the first year
- in the report of the in-company training period
- for the compulsory exercises set by teachers in each of the options
- for the work carried out in the preparation of and during the Master of artForum
- for the final project and the accompanying presentation dossier or master's dissertation

3.2 3.2 Detailed information on modules and credits

3.2.1 Common-core syllabus

3.2.1.1 Animation

Teaching of Animated Imagery : From Apparent Movement to Animation

The visual perception of Apparent Movement

The synthesis of movement : intermittence, the stroboscopic phenomenon.

Breakdown of movements (capture), reconstitution of movements (restitution).

The image and its components

Representation, duration, sequential segmentation and rhythm.

The image and its different parts.

The place, things and effects ; animated figures, still figures.

Technology of animation devices

The tools of the animator, media, methods and systems of reference.

Animated figures

Definition and structure, outline, texture, colour.

Identity and expression, permanence and modification, the limits of permanence, the limits of modification.

The body movements of figures

Immobility and postures, change and sequence of postures, duration and rhythm of changes.

Figures in movement (I)

Trajectories, direction, phases and intervals, time expressed in terms of space.

Figures in movement (II)

Continuity, temporal segmentation of movements, cyclic movements.

Figures in movement (III)

Gestures and body language.

Figures in movement (IV)

Animal and human locomotion.

Figures in movement (V)

Facial animation.

Figures in movement (VI)

Transformations.

Figures in movement (VII)

Random animation and animation of effects.

Figures in movement (VIII)

Movement in perspective.

Figures in movement (IX)

Animation of shapes and flexible figures.

Figures in movement (X)

Animation of voluminal objects represented in two dimensions.

Teaching of 3D animated imagery

Theoretical phase :

Digital

- Principles
- Difference between Analogical and Digital
- Binary coding
- Quantification-sampling
- The pixel
- R.G.B.
- Alpha Channel
- The Z-Buffer and its applications
- Format, Definition, Resolution, Ratio.
- Vectorial and "Bitmap" representation.
- Throughputs and compressions

3D

- Three dimensions, six directions...
- Units and system of coordinates.
- Relative or absolute position.
- Representations of 3D space on a screen.
- The notion of the data bank and its directories.
- The "object oriented" principle.
- The principles of 3D animation (Keyframe, inverse or direct kinematics, motion capture, dynamics...)

Practical phase (technology) :

Workshop 1

- Work environment (hardware and software).
- Introduction to interface equipment Softimage and 3D Studio MAX.
- Management of files, reading and saving

Workshop 2

- Loading premodelled objects (primitives), manipulating them in space (movement, rotation, scale).
- 3D camera.

Workshop 3

- Object-setting, object-character : how to create hierarchical links.
- Mixing of scenes : how to add a character to a scene (and the opposite).

Workshop 4

- - Management of rhythm and dynamics : how to read and modify the time curves ("Fcurve")

Workshop 5

- Movement in 3D : how to animate an object in space and time.
- Creating key phases (keyframe).
- A specificity of 3D Studio MAX : the "controllers".

Workshop 6

- Continuity, ruptures, cycles : how to create and manage them in 3D.

Workshop 7

- - Human body movements : how to prepare the structure of a character ("skeleton", "character studio"), using an existing data base-object.
- How and in which case to apply inverse kinematics and direct kinematics.

Workshop 8

- A specificity of Softimage : the "constraints".

Workshop 9

- Human locomotion : how to make a character walk in 3D.

Workshop 10

- Transformation, metamorphosis : How to deform an object in time and in space.

Workshop 11

- Facial animation : how to create and manage this type of animation in 3D

Workshop 12

- Random animation and special effects : "Flock Animation" or "Particles"

Workshop 13

- Flexible and elastic forms : Qstretch by Softimage.
- Realistic animation : how to prepare an animation computed in dynamic mode; possibilities and limitations.

Workshop 14

- Behavioural animation : How mathematical formulas can simplify things ("scripts" and "expression").

Workshop 15

- Modelling (I) : Drawing a curve.
- The different types of curve.
- Adding, removing points from a curve.
- Modifying, cutting, combining curves.
- Creating polygons.

Workshop 16

- Modelling (II) : Creating a surface.
- Operations with the curve : Extrusion, revolution, Skin, Guide extrude, bevel, using modifiers...
- Patches surface, NURBS surface or Polygon object
- Making holes in, cutting, pasting surfaces.
- Boolean operations
- The "modelling relation" from Softimage.

Workshop 17

- Modelling (III) : The Metaballs ("Metaclay")

Workshop 18

- Modelling (IV) : Dividing, multiplying...
- Duplication at the service of modelling.
- Subdivision of the surface, rounding, the reduction of polygons.

Workshop 19

- Rendering (I) : Light.
- Different types of light sources and their effects.

Workshop 20

- Rendering (II) : Matter and texture
- Matter.
- 2D textures (bitmap), 3D textures.
- 3D palettes

Workshop 21

- Rendering (III) : Surroundings and atmosphere
- General surroundings (environment) and atmospheric effects.
- Depth of focus.

Workshop 22

- Rendering (IV) : computing and compositing
- The integration of 3D into 2D
- The integration of 2D into 3D
- Rotoscopy
- Computing images.
- Resolution, definition, ratio and pixel-ratio.

3.2.1.2. **Storyboard**

(10 credits)

1. Analysis of the relationship between groups of images (still and identical, still and different and in movement).
2. Analysis and definition of centering.
3. Analysis and definition of angles of view.
4. Analysis and definition of camera movements.
5. Analysis and definition of lighting, colours and textures.
6. Noting down the idea, the film, the action, the movement
Graphic method (plans and imaged narration). Descriptive method, (text).
Storyboard, (imaged narration supported by a text, techniques and specificities).

3.2.1.3. **Written narration (scriptwriting)**

(10 credits)

I. "Imaginaries"

1. Theories :
Maieutics of the imagination (training the brain to give birth to ideas)
Catalogue of what is possible (cataloguing unknown practices to make plans for their discovery)
Cartography of the Idiolect (listening to the language of one's imagination)
2. References :
Fictions of mobile images (debate about a film maker)
Fictions of still images (debate about a plastic artist)
Fictions of latent images (debate about an author-composer)
3. Tools :
Dictionaries (demonstration of their usefulness)
Panoply of theories (presentation of theoretical works, the analytical approach)
Labyrinth of resources (the ideal library, film library and record library)

II : "Knowledge"

1. Knowledge
Approach to scenario (the different types)
Sketching a character (revealing the character)
Outline of story (building a structure)
2. Know-how :
The oral tradition (verbalizing, fleshing out words)
The pictural tradition (creating from images)
The written tradition (writing based on things, hints, sounds)
3. Being :
General culture (and its relation to the work of creation)
Phenomenology of creation
Using networks (determining a field of investigation).

3.2.1.4. **Sound-image relationship**

(10 credits)

1. Cinema
Analysis of a few seminal texts on esthetics with very different intentions (Godard, Robbe-Grillet, Tarkovski, Cavalier)
2. Music
What exactly is heard in a musical work ?
What does it do to us ?
How do we recreate it so as to make it our own ?
Using musical works or extracts of musical works, how to experience concepts such as "melody", "rhythm", "harmony", "tones", "shapes" ?

3. Sound/image relationship

Through the medium of practical exercises, studying the energy relationship when a sound "dialectizes" an image (rather than simply illustrating it). Realization of short audiovisual sequences from this standpoint.

CINEMATOGRAPHY AND AUDIO VISUAL

1. Film and music

Study of the relationship between musical structures and the structure of the Story and how they are organized. ("Film Listening").

2. Film, structures and sounds

How the sound aspect can mark out a path for the spectator in a dynarrative film. The notion of interactivity in the apprehension of the film by the spectator.

3. Film and sound poetry

Study of the "plastic", "substantial" relationship between image and sound. Why this image, that camera movement, associated with this sound produces a physical sensation beyond the relation of signifiers.

4. Film and Silence

In a film without words, without music and without "atmosphere", how can the producer create emotion ? He substitutes the "figure/void" concept for the more classic concept of "figure/background", in terms of both image and sound.

5. "Movement"

Where movement (that of the camera) structures the space of the film.

Where it "pulses" the time of the film.

The many sound "variations" on certain themes.

6. Non-musical sound

"Reasoned" listening, blind, to a set of natural sounds.

In terms of meaning.

In terms of their acoustic structure (texture, dynamics, etc.)

7. Image-Sound relationship

Practical workshop for exercises juxtaposing Image and sounds (non-musical and musical)

Realization of a sound work without images in a maximum of 30" (tell an anecdotal, poetic, abstract...etc event)

A sound on an image. A construction of sound on a short sequence of images.

3.2.1.5. **Realization**

(10 credits)

1. Genesis of a work.

2. Artistic direction of a work.

3. Technical management of a work.

3.2.1.6. **Digital processing of the image and other media**

(10 credits)

2D media

1. Digitization and processing of images.

2. The principles of digitization (analogical/binary coding)

3. Definition of the resolution and the depth of digital images.

4. Use of a scanner.

5. Study of Adobe Photoshop.

6. Vectorial drawing.

7. Difference between bitmap and vectorial images.

8. Study of Adobe Illustrator.

Sound and video

1. Digitization and processing of sound.
2. Reminder of principles of digitization.
3. Digitization and processing of video.
4. Different video formats
5. The different standards of video compression.
6. Study of Adobe Première.
7. Study of Adobe After Effects.
8. Study of PVR

3.2.1.7. **Multimedia and network communication**

(10 credits)

Off-line multimedia :

1. Assembly of media and authoring software.
2. The various authoring applications
3. Initiation to Macromedia Director.
4. Programming interactivity.

On-line multimedia :

1. Presentation of Internet / Intranet.
2. The various networks and their uses.
3. Navigation on Internet.
4. Navigators
5. E-mail managers
6. HTML - DHTML
7. Presentation of HTML language.
8. Presentation of developments introduced by D-DHTML
9. Creation and management of sites.
10. Study of Microsoft FrontPage.
11. Study of Macromedia DreamWeaver.
12. Study of Macromedia Flash 3

3.2.1.8. **Computer environments**

(10 credits)

1. Presentation of equipment.
2. Presentation of micro-computers and their internal and external devices.
3. Instructions for connection of devices.
4. Operating system.
5. Presentation of Windows NT and Windows 98.
6. Description of the interface.
7. Presentation of the tool systems.
8. Instructions on installation of complementary applications
9. Organization of files, saving
10. Manipulation of files (creation, moving, copy, short-cuts, deleting).
11. Instructions on stocking data.
12. Instructions on saving data.
13. Use of networks.
14. Transfer of data via the Ethernet network.
15. FTP transfers
16. Instructions on sharing work posts.

3.2.2. **Options**

3.2.2.1. **2D / 3D animation**

(80 credits)

1. Theory of apparent movement.
2. Technology of animated imagery.
3. Composition of apparent movements.
4. Historical background of animated imagery.

3.2.2.2. **Multimedia and Networks**

(80 credits)

Study of off-line multimedia

- theory of interactive writing.
- studies of the tools of the multimedia graphic designer.
- research on the design of interfaces.
- study of the importance of 3D imagery in multimedia.
- animation in multimedia.

Study of on-line multimedia

- conception and writing of non-linear documents.
- Web-specific layout.
- the graphic charter.
- images and their network circulation.
- tree structure and ergonomics

3.2.2.3. **D.S.V. (Design simulation and visualisation)**

(80 credits)

1. Enterprise and innovation.
2. Functional analysis ; analysis of value ; specifications
3. Creativity.
4. Evaluation of solutions.
5. Industrial property.
6. Project management.
7. What is design ?

3.2.2.4. **Interactive games**

(80 credits)

1. Sociology and history of the game.
2. Definition of video game : what it has in common with games in general, what distinguishes it.
3. History of video games and prospects for future development.
4. Video games on-line.
5. Writing for video games : particularities of the game scenario and interactive writing.
6. Conceiving a video game : methodology and project management
7. Main tools used in production and realization of video games (initiation and practice).
8. Video games and the particularities of their 3D animations.
9. The video game market.
10. Study of the main professional profiles in a video game company : animator, 3D modeler, Level Designer.

3.2.2.5. **Special effects**

(80 credits)

1. Definition of the notion of special effects.
2. History of special effects in cinema and in advertising.
3. Special effects in audiovisual production and in the chain of production.
4. Main sectors or fields using special effects (initiation and practice)
5. Conceiving special effects : why, how
6. Main tools used in the manufacturing of special effects.
7. Computer-assisted special effects and animation.
8. Compositing and integration of the various elements.

3.3 3.3 Teaching, Learning and Assessment Strategies

- 3.3.1 In a student centred programme students are able to experience a range of intellectual and practical activities in an organised and supportive environment. Specialists staff contribute to the projects as coach and professional specialist in the relevant subject sharing experiences and opportunities from their own professional practise.
- 3.3.2 A balance of projects, workshops and lectures are used to deliver in a structured manner, practical experience, research, project management skills enabling students to identify and share knowledge as a group and manage complexity as part of the specialist subject. Students work in multidisciplinary teams. Collaborative learning is an integral part of the course.
- 3.3.3 From the start of the course a high demand is put on the self-management of students. Students are faced with a steep learning curve and receive special attention and guidance by the tutor. The students gradually develop an independent profile.
Processes for extended practice and individual learning for both theoretical and practical elements of the course are facilitated with an increasing range of electronic and digital materials.
- 3.3.4 These are set by the teachers and are compulsory ; they act as practical application and complements of the various theory courses or lectures. They deal with the eight main subjects in the first year, but also the subjects taught in the context of the five options of the second year. They constitute a continuous evaluation of knowledge supposedly acquired by the student. As such they make it possible, on the one hand, to monitor the progress of each student, and on the other hand to evaluate this progress and take it into account in the overall evaluations at the end of the first and second years.

Dissertations, dossiers and reports

- 3.3.5 These are three in number, in chronological order :
- The dossier accompanying the mini-project
- The report of the in-company training period
- The dissertation or report accompanying the main project
- 3.3.6 Each of these is taken into account in the overall evaluation of the module (in-company training period, mini-project, main project).
- The mini-project**
- 3.3.7 The mini-project is an exercise in the application of the knowledge acquired during the theory teaching period ; it is the digital visualisation of an exercise set by the coordinator. In the framework of the mini-project, two elements are evaluated :
1. The approach to conception and realization, via examination of the presentation dossier of the mini-project produced by the student, in which his/her approach and methodology are explained.
 2. The final result, via the artistic and technical quality of the realization.
- 3.3.8 More precisely, the objective of the mini-project is to highlight the knowledge acquired by each student during the common-core year.
It also makes it possible to direct or confirm each student's choice of option for the second year of the course.
- 3.3.9 The students are thus required, within the framework of the mini-project (whatever the option) to generate a short project based on a personal idea.
- 3.3.10 A project is understood to be a set of documents describing, through various means, the idea of the work to be realized.
- 3.3.11 The following documents must be included in the notion of project :
1. Texts describing the project (synopsis, scenario, narration, results of research)
 2. visual layout of the project (storyboard, models, plans, tree structure)
 3. visual sequentialization over time (model, animatics)
 4. one or more completed extracts to illustrate the project (animations, interfaces, special effects).
- 3.3.12 The content of the mini-project is in no way imposed. All genres are accepted. It is however recommended that the mini-project be built on personal ideas and subject matter in order that each student may freely express his/her inventive capacities, artistic gifts and know-how.

3.4 3.4 Assessment Procedures

3.4.1 Each mini-project will be evaluated according to the following criteria :

1. quality of the general conception of the project
2. quality of the preparatory texts presented
3. quality of the two types of layout presented (narration, texts, plans and images)
4. quality of the models or animatics
5. quality and relevance of the realized extracts.

3.4.2 Each student will be required to individually present his/her mini-project before a specially convened jury composed of members of the permanent LIN teaching team and invited personalities.

In-company training period

3.4.3 The in-company training period is validated by a short written report or a multimedia presentation which must

- clearly define and resume the activities of the student in the company
- demonstrate how the student put into practise the knowledge acquired during the
- theoretical training period.
- indicate in what ways the training period was useful to the student with a view to his/her final research project.

The Forum

3.4.4 The validation of the Forum is carried out by the trainer in charge of the group ; this teacher evaluates the work done for the preparation of the Forum, the regularity of students' attendance at conferences and workshops of the Forum, the works or interventions which may have been carried out on the spot.

The final project

Objectives

3.4.5 The final project must demonstrate the appropriateness of the course followed to its application in a professional milieu through the use of new technologies.
This demonstration is made by means of a concrete production and the dissertation.

Assessment of the final project

3.4.6 The marking of the final project depends on an evaluation which takes into account the following criteria.

- conception, development, realization
- artistic quality
- technical quality
- research and innovation

Master's Dissertation

3.4.7 The student is required to produce a short dissertation. This must, according to the student's preference :

- either be related directly to the student's final project. The dissertation must in this case :

- define the initial objectives
- describe the approach
- carry out a critical examination of the results (objectives attained or not attained, positive and negative aspects encountered during realization)
- underline in what manner the project constitutes research
- or be the fruit of reflection or research on the relationship between
- art and digital technologies
- the new information and communication technologies, and the society of today or the future.

3.4.8 Final grades will be attributed as follows :

Validation of the first common-core year.

The validation of the teaching of the common-core theory syllabus takes place at the end of the first year (end June or beginning July). It is carried out by an internal jury.

The student who does not obtain half of the possible credits must carry out, during the holidays (beginning July to end September), a set of complementary works in the disciplines where he/she was weakest.

These complementary works should enable the student to obtain the average of credits for the first year. The teaching team will evaluate these works at the beginning of September and then decide whether or not the student will be re-admitted. There are three possibilities :

1. The student has obtained the average thanks to the complementary works. He/she is therefore accepted for the second year.
2. The student has not obtained the average, but the teaching team is in favour of his/her acceptance for the second year. The student therefore starts the second year with a deficit in points which must be compensated by the marks obtained during the second year.
3. The student did not obtain the average and the teaching team is not in favour of accepting him/her into the second year. The student must then repeat the first year or leave the school.

The first year evaluation is based on :

- the marks obtained in the various compulsory exercises carried out during the six first months of the courses in the eight main subjects taught (see 5.1. and 6).

- the mark obtained during the presentation of the mini project and after examination of its presentation dossier.

3.4.9 Final validation, after the 2nd year with options

The final validation will take into account the marks obtained :

- in the first year
- in the in-company training period report
- in the compulsory exercises given by teachers in each of the options
- for the preparation and implementation of the work for the Master of artForum.
- for the final project and its presentation dossier or Master's dissertation.

3.4.10 To pass, a student must have obtained half of available credits at the end of the second year, i.e. at least 200 out of a possible 400 credits.

3.4.11 The final recommendations are attributed as follows :-

Number of Credits	Recommendations
200 to 240	Pass
240 to 280	Adequate
280 to 320	Good
320 to 360	Very Good
360 to 400	Congratulations of the Jury

3.5 Student Support and Guidance

3.5.1 During the Master of artcourse the students are closely monitored by a tutor. The tutor is the first stop for students with all problems they face regarding irregularities in the program, in the teams, in their progress, in their personal life. The MA tutor is available full time and has an open door policy.

3.5.2 Separate from this student initiative based consultancy the tutor has group and individual talks with students at least several times a year in which study plans, personal focus, progress, and guidance is provided. Remedial assignments are discussed whenever necessary.

3.5.3 The tutor operates with respect to the privacy of the student. With students consent, a case can be submitted to the MA Pathway Committee if information is deemed relevant to the staff (personal circumstances influencing individual performance). The tutor is principally on the student's side. The tutor will not take part in formal assessment; when need be the tutor might sit in with an auditory role.

4 4 Resources

4.1 4.1 Of the CNBDI

The 6000 m2 of the National Center for Comic Art and the Image offer to the public :

- a specialized library
- a museum of Comic Art unique in France
- exhibitions
- workshops for school children
- a conference center
- a cinema
- a bookshop
- a restaurant-cafeteria

4.2 4.2 Of the LIN

4.2.1. Equipment

"Student" Work Stations

- 10 Pentium III PCs, 450 MHz, 256 M of RAM, 20 G of hard disk space, video card VXi, 19' screen
- 17 Pentium III PCs, 866 MHz, 256 M of RAM, 20 G of hard disk space, video card GVXi, 19' screen
- 4 digital Biprocessor PCs, 300 MHz, 256 M of RAM, 4 G of hard disk space, video card Digital 4D51T 16M, 19' screen (to be replaced by 4 Pentium III PCs, 866 MHz in 2001)

"Digitalization" station

- 1 Mac 7600 AV, 2 G hard disk space
- 1 scanner for opaque documents + transparent documents (slides, Ektas)

"Line Test Animation" station

- 1 Celeron PC 500 MHz, standard video card, video acquisition card DC 30, 17' screen
- 1 Fujitsu scanner with A3 loader
- 1 video camera CCD
- Software : LVideo3

"Digital editing and video transfer" station

(should be totally replaced in 2001 or 2002)

- Pentium II PC
- 1 large format colour Sony monitor
- 4 video disks, 7200 rpm of 18 G each (72 G in all)
- Editing software : DPS PVR, Adobe Première, Adobe After Effects
- 2 Beta video recorders
- 2 U-Matic video recorders

"Sound Laboratory" stations

(should be replaced by a Macintosh G4 biprocessor + ProTools software in 2001)

- 1 PC Pentium II 266
- 1 sound card Digidesign AudioMedia 3
- 1 pair Yamaha NS10 loudspeakers
- 1 8-track digital recorder Tascam DA88
- 1 mixing console Yamaha 01V
- 2 4-track digital recorders AKAI DR4
- 1 expander-synthesizer Roland JV1080
- 1 Yamaha DX7 keyboard
- Software : Amplitude, Wave Lab 3

"CD writing" Station

- 1 PC Pentium II 266 with internal CD writer
- Software : Easy CD Creator

"Viewing" station

- 1 large format Sony monitor + 1 pair loudspeakers
- 1 VHS PAL Secam, NTSC video recorder
- 1 video disk reader

Diverse Equipment

- 1 laser printer HP A3 N&B
- 2 18 G,10 000 rpm video disks (total capacity 36 G)
- 1 external CD-ROM recorder
- internal CD recorders
- 1 Iomega Zip
- 1 digital photo camera
- 8 Wacom graphic tablets
- 1 video projector
- 2 A4 scanners for opaque documents
- 1 CD-I reader

4.2.2. Software

Operating systems :

- Windows NT/2000
- MacOS

3D animation software

- *Softimage*
- *Maya*
- *3D Studio Max (Kinetix)*
- *Nemo*
- *KPT Bryce*
- *RayDream Studio*

2D animation software

- *Animo*
- *Pegs*
- *Softimage Toonz Studio*
- *LVideo33 (software of Line Test 2D)*

Multimedia software :

Online :

- *Flash (Macromedia)*
- *Golive*
- *Dreamweaver (Macromedia)*
- *Frontpage (Microsoft)*
- *In Design*

Offline

- *Director (Macromedia)*
- *Authorware (Macromedia)*
- *Adobe Acrobat*

Still image processing software :

- *Photoshop (Adobe)*
- *Illustrator (Adobe)*
- *Painter Escape*
- *Fireworks*
- *Kai's Power Tools*
- *Kai's Power Goo*
- *KPT Vector Effects*

Video processing software

- *Première (Adobe)*
- *After Effects (Adobe)*
- *Video Studio (Eidos)*

Sound processing software

- *Soundforge*
- *Cubase*

Engraving software

- *Easy CD Creator*
- *Nero Burning ROM*

Office automation software

- *Packs Microsoft Office*

5 5 Course Structure, Regulations and Management

5.1 5.1 Introduction

5.1.1 The course offers a combination of a taught programme and student centred programme from the beginning of the course. The course is built around three major activities, practical elements, theoretical elements, mini project, final projects activities, individual project and thesis, combined with taught units in the form of lectures, seminars and related activities.

Course Structure, Regulations and Management

Full Title of Units

Year One Semester One

TRC11	Common Core: Animation
TRC12	Common Core: Narrative Sequencing (Storyboarding)
TRC13	Common Core: Narrative Scenario Scripting
TRC14	Common Core: Sound-Image Relationship
TRC15	Common Core: Realisation
TRC16	Common Core: Digital Treatment of the Image and other Media
TRC17	Common Core: Multimedia Communication and Networks
TRC18	Common Core: The Digital Environment

Year One Semester Two

PRJ1	Mini Project
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Year Two Semester One

OPT21	Option 1: Animation
OPT22	Option 2: Multimedia and Networks
OPT23	Option 3: Design, Simulation, Visualisation
OPT24	Option 4: Interactive Gaming
OPT25	Option 5: Special Effects
STA21	Industrial Placement

Year Two Semester Two

FOR21	European Media Forum
PRJ21	Final Project

Course Structure, Credit Rating, Compulsory, Optional Units

MA European Media

Unitisation and Credit Rating of Level One

Unit Code	Credit	Level	Semester 1	Semester 2
TTC11	10	M1	C	
TTC12	10	M1	C	
TTC13	10	M1	C	
TTC14	10	M1	C	
TTC15	10	M1	C	
TTC16	10	M1	C	
TTC17	10	M1	C	
TTC18	10	M1	C	
PRJ11	60	M1		C

MA European Media
Unitisation and Credit Rating of Level Two

Unit Code	Credit	Level	Semester 1	Semester 2
STA21	40	M2	C	
OPT21	80	M2	O	
OPT22	80	M2	O	
OPT23	80	M2	O	
OPT24	80	M2	O	
OPT25	80	M2	O	
FOR21	20	M2		C
PRJ21	120	M2		C

Assessment Patterns
MA European Media
Year One

Common Core Code	Units	Credit Points	Total Common Core Credits
TRC 11	Animation	10	
TRC 12	Narrative Sequencing	10	
TRC 13	Narrative Scenario Scripting	10	
TRC 14	Sound-Image Relationships	10	
TRC 15	Realisation	10	
TRC 16	Digital Treatment of Image	10	
TRC 17	Multimedia Communication	10	
TRC 18	Digital Environments	10	80
TRC PRJ1	Mini-Project		60

**Assessment Patterns
MA European Media
Year Two**

Codes	Units	Credit Points	Total Credits
STA21	Industrial Placement	40	40
OPT21	Option: Animation	80	
OPT22	Option: Multimedia and Networks	80	
OPT23	Option: Design, Simulation, Visualisation	80	
OPT24	Option: Interactive Gaming	80	
OPT25	Option: Special Effects	80	Option 80
FOR21	European Media Forum	20	20
PRJ21	Final Project	120	120
			400

5.2 5.2 Production of documentation to support the course management.

- 5.1.1 5.1.1 The course team at Portsmouth is not involved directly in the management of the courses at the Hogeschool voor de Kunsten Utrecht, Merz Akademie Stuttgart, or CNBDI. Each institution is responsible for the management of its own course. However, as required by the European Commission, the course leaders meet three times per year to discuss course issues, plan curriculum development and cross institution collaboration. Currently the Master of artManagement Board, which is constituted by the Master of artcourse leaders, is working to develop a common quality management system. The Master of artcourse leader at the The RCA is responsible for the production of a course report three times a year which is forwarded to the European Commission.
- 5.1.2 5.1.2 It should be noted that the Master of artcourses which are validated by the University of Portsmouth, namely the Hogeschool voor de Kunsten Utrecht, Merz Akademie Stuttgart and CNBDI are quality assured in accordance with the Quality Assurance framework of the University of Portsmouth.
- 5.1.3 The roles and responsibilities of the course team at the The RCA extend mainly to its research involvement in MASTER OF ART.. Course delivery and its facilitation across the partners is currently under development through the Learning Environments for the Digital Academy Project (LEDA) which is funded by the European Commission. The aim of the research project is to produce an advanced online learning environment to support reflective practitioners, student and staff exchange and the delivery of cross institution student research projects. The staff team at the HKU has a leading role in this programme.

5.3 5.3 The structure of the MASTER OF ART-Organisation at CNBDI

- 5.3.1 The Director General (André-Marc Delocque-Fourcaud)
Director of LIN (Thierry Chilliard) CNBDI Tutors

- 5.3.2 5.3.2 The Course Committee :
Director of LIN Course Tutors

- 5.3.3 5.3.3 The Student Committee :
Director General
Student Representatives

- 5.3.4 5.3.4 Admission Committee :
Director of the Course
Course Tutor

- 5.3.5 5.3.5 The Examination Board consists of :
The Director General of CNBDI or Representative
Director of Lin
Unit Leaders of the MA Programme
External Examiner (University of Portsmouth)
University Contact (University of Portsmouth)
External experts (experts from Industry)

5.4 5.4 Assessment Regulations

- 5.4.1 The regulatory framework of the The RCA is used at the Award Board where the marks of the each institution are received and an award recommended.

5.5 5.5 Managing the assessment process : The RCA and Centre de la Bande Dessinée at L'Image

- 5.5.1 CNBDI broadly follows the assessment process, including assessment patterns, referral, compensation, extenuating circumstances which take place for the Master of artcourse at the University of Portsmouth.

- 5.5.2 Certain aspects of the assessment process at CNBDI differ from that of the University of Portsmouth. These differences are as follows:

5.6 5.6 Moderation

- 5.6.1 At the The RCA the University External Examiner receives the provisional internal marks, samples of student work and meets with the students prior to the Board of Examiners. The sample is selected according to a benchmarking procedure for each degree banding plus fails and first class marks.

- 5.6.2 5.6.2 At CNBDI the The RCA External Examiner and the University Contact in a Moderator role sample the Final Project and attend the oral presentation and the internal panel as part of the examination committee.

In the Case of Exchange Students

5.6.3 5.6.3 The examination and validation of modules followed in a university of European school which is a partner of the Master of arts carried out according to the methods practised in the partner establishment. The results obtained will be taken into account in the determination of an equivalence with one or several teaching modules of the LIN. This equivalence is given by the teaching team of the LIN after examination of the courses followed and the results obtained by the student in the other school or university.

5.7 5.7 Extenuating Circumstances

5.7.1 CNBDI has no extenuating circumstances system. However, a student can be given an extension to redo parts of the assignment. The compensation is according to 32 students situation.

5.8 5.8 Referral

5.8.1 On rare occasions where personal circumstances have prevented a student from being able to attend classes, a referral may be given at the discretion of the Examination Committee.

5.9 5.9 Failure at Final Examination

5.9.1 If a student fails to complete the units required at Stage One or at Stage Two, they are eligible for either the The RCA award of either PgCert or PgDip dependent on the number of credits which have been achieved.

5.9.2 5.9.2 If a student fails to complete the units required to receive the Masters award they receive a transcript from CNBDI indicating the units attained.

5.10 5.10 Defining and Monitoring Academic Standards

5.10.1 Data on the patterns of student achievement are produced for the Final Examination Board and comparative analysis across units takes place. Where the referral mean is higher than 15% or higher, action is taken to address the situation.

5.10.2 Where the incidence of high marking is greater than the mean, interrogation takes place and action is taken where appropriate.

5.11 5.11 Quality Assurance Arrangements

5.11.1 The University Quality Assurance arrangements operate for the partner institutions. An annual report is prepared by the partner Board of Studies equivalent. This is incorporated in the annual report on Post Graduate provision which is presented to the Post Graduate Subject Quality Review.

5.11.2 The Annual Report which is forwarded to the The RCA is also received by the Director General of Centre National de Bande Dessinée et L'Image.

5.12 5.12 Board of Studies

5.12.1 Currently all institutions operate a Board of Studies which is constituted according to local conventions.

5.12.2 CNBDI elects two students delegates who meet with the Director General once per month and with the teaching team once per month.

5.12.3 A Board of Studies to be attended by course leaders and student representatives of all Master of artpartners has been introduced in response to the European Commission. This will take place at the European Forum and will follow the BOS model provided by the University of Portsmouth.

5.12.4 The External Examiner and the University Contact take the opportunity as part of the local examination process to discuss with the students their experience of the course.

5.12.5 Where there are significant causes for concern, the institution is visited by the University Contact who interviews both staff and students.

5.13 5.13 Student Feedback

5.13.1 5.13.1 There is no formal system feedback of units at CNBDI. However, oral feedback is received by staff at the end of units.

5.14 5.14 Quality Arrangements: Master of Art Collaborative Programmes

The RCA Post Graduate Subject Quality Review			
Annual Report of Board of Studies Equivalent			
Hogeschool voor de Kunsten Utrecht	Merz Akademie Stuttgart	CNBDI	School of Art, Design and Media
Faculty Board	Senate	Director General meets with Students	Board of Studies
MA Committee		Directors Committee	
Pathway Committee		Course Committee	Course Committee
Student Representative Committee	Student Council	Student Delegates Committee	Pathway Board (Student Staff Liaison Committee)

5.15 5.15 Curriculum Approval Procedures

5.15.1 Curriculum approval procedures are developed in accordance with the bidding process of the European Commission’s Media Two calendar. The partner institutions are able to apply for funding for new units only. This application is lodged with the Media Two office in June. Confirmation of successful applications are reported in mid September. Successfully approved units are then processed through the Faculty of the Environment Head of Quality Assurance for October commencement.

5.16 5.16 Student Progression

5.16.1 Data with regard to student progression at Stage One and Stage Two is presented at the Annual Examination Board held at the University of Portsmouth.

5.17 5.17 Progression Rates 1998-2001

1996/1997				1997/1998				1998/1999			
Intake	Pass	Fail	%P	Intake	Pass	Fail	%P	Intake	Pass	Fail	%P
14	14	0	100	19	19	0	100	15	13	2	86.6

5.18 Eligibility for Award of Masters

5.18.1 Students are required to successfully required to complete the equivalent of 120 credits study.

5.18.2 Students who successfully complete Stage One are eligible for the award of PgCert.

5.18.3 Students who do not successfully complete at Stage Two are eligible for the The RCA award of either PgCert or PgDip dependent on the number of credits which have been achieved.

5.18.4 Students at CNBDI who do not successfully complete the units required for the Masters award, receive a transcript recording their participation, units completed, time in attendance, general course content

6 Unit Descriptors

UNIT LONG NAME: Common Core: Animation

UNIT SHORT NAME/CODE: TRC11

Department: Centre National de la Bande Dessinee et de L'Image
Owner (Unit Coordinator): Thierry Chilliard
Subject External Examiner: Martin Lister
Named Award: MA European Media

Level:		M1
Credits:	10	
Semester:		1
Notional Learning Hours:		118
Maximum Student Number:	20	
Pre-requisite:		None
Co-requisite:		None

Aims:

1. To introduce the history of animation.
 2. To learn the basic techniques of computer based animation which are essential to the development of a command of the medium.
 3. To acquire skills in the graphic design of the figure and form which can be treated and simulated digitally.
 4. To manage a project which demonstrates application of the software.
-

Learning Outcomes

On successful completion of the unit a student will be able to:

1. Utilise their understanding of the history of animation.
 2. Understand the key basic skills of theories and techniques of animation.
 3. To transfer graphic design of figure and form to a digital medium.
 4. Create a short project to display their ability to frame, create a basic figure which can be transformed in space through movement.
-

Syllabus Outline

History of animation
Theory of the perception of movement
Technology of animated imagery
Composition of the perception of movement
Image and Space
Figuration and Image
Image and Time
Image and Movement
Movement
Composition of movements

Key Skills Development Opportunities at Level M

Knowledge and Understanding: 1a, 1b, 1d
Cognitive Skills: 2a, 2b, 2c
Practical and Professional Skills: 3a
Key Skills: 4a, 4b, 4c, 4d, 4e, 4f

Scheduled Activities:

Activity	Contact Hours
Workshop	35
Assessment	3

Assessment Pattern:

Coursework assignment: 100%

Indicative Reading:

Course technical manual

UNIT LONG NAME: Common Core: Narrative Sequence (Storyboarding)
UNIT SHORT NAME/CODE: TRC12

Department: Centre National de la Bande Dessinee et de L'Image
Owner (Unit Coordinator): Thierry Chilliard
Subject External Examiner: Martin Lister
Named Award: MA European Media

Level: M1
Credits: 10
Semester: 1
Notional Learning Hours: 118
Maximum Student Number: 20
Pre-requisites: None
Co-requisites: None

Aims:

1. To acquire skills in narrative sequence
2. To understand the principle of continuity in audio-visual production
3. To understand the emphases and relationships between images, sound, voice and image.
4. To develop a short project demonstrating the technique and principles

Learning Outcomes:

On successful completion of the unit students will be able to:

1. Demonstrate and apply skills in narrative sequence
2. Understand the principle of continuity in audio-visual production
3. Apply the principles of emphases and relationships between images, sound, voice and image.
4. Develop a short project demonstrating the technique and principles.

Syllabus

Analysis of relations between image groupings
Analysis and definition of framing
Analysis and definition of point of view
Analysis and definition of clothing
Analysis and definition of lighting, colour and texture
Concept development, film, action, movement

Key Skills Development Opportunities at Level M

Knowledge and Understanding: 1a, 1b, 1d
Cognitive Skills: 2a, 2b, 2c
Practical and Professional Skills: 3a
Key Skills: 4a, 4b, 4c, 4d, 4e, 4f

Scheduled Activities:

Activity	Contact Hours
Workshop	35
Assessment	3

Assessment Pattern:

Coursework assignment: 100%

Indicative Reading:

Course technical manual

UNIT LONG NAME: Common Core: Narrative Scenario Scripting
UNIT SHORT NAME/CODE: TRC13

Department: Centre National de la Bande Dessinee et de L'Image
Owner (Unit Coordinator): Gerard Jean
Subject External Examiner: Martin Lister
Named Award: MA European Media

Level: M1
Credits: 10
Semester: 1
Notional Learning Hours: 118
Maximum Student Number: 20
Pre-requisites: None
Co-requisites: None

Aims:

To introduce and explore the concept of narrative structure.
To learn skills in concept development and scenario writing.
To develop a short narrative for animation.

Learning Outcomes:

On successful completion of the unit the student will be able to:
Demonstrate a working knowledge of the concept of narrative structure.
Demonstrate skills in concept development and scenario writing.
Develop a short narrative for animation.

Syllabus

Techniques and design methods for generation of ideas
Cataloguing and recording practical resolutions
Developing an idiolect
Fiction for movement and still images
Theories of scenario writing
Researching resources and retrieving information
Types of scenario
Sketching characters
Constructing a structure
Oral tradition
Pictorial tradition, Literary tradition and Cultural contexts for animation

Key Skills Development Opportunities at Level M

Knowledge and Understanding: 1a, 1b, 1d
Cognitive Skills: 2a, 2b, 2c
Practical and Professional Skills: 3a
Key Skills: 4a, 4b, 4c, 4d, 4e, 4f

Scheduled Activities:

Activities	Contact Hours
Workshop	35
Assessment	3

Assessment Pattern:

Coursework assignment: 100%

Indicative Reading:

Course manual

UNIT LONG NAME: Common Core: Sound-Image

UNIT SHORT NAME/CODE: TRC14

Department: Centre National de la Bande Dessinée et de L'Image
Owner (Unit Coordinator): Michel Fano
Subject External Examiner: Martin Lister
Named Award: MA European Media

Level: M1
Credits: 10
Semester: 1
Notional Learning Hours: 118
Maximum Student Number: 20

Pre-requisites: None
Co-requisites: None

Aims:

To introduce the history and function of sound in film and animation.
To develop sensitivities to sound and ability to listen with discrimination.
To understand sound as time-based, plastic, and a carrier of meaning.
To develop an original sound piece as characterisation of a figure or form.

Learning Outcomes:

On successful completion of the unit students will be able to:
Demonstrate a knowledge of the history and function of sound in film and animation.
Demonstrate sensitivities to sound and an ability to listen with discrimination.
Work creatively with the concept of sound as time-based, plastic, and a carrier of meaning.
Develop an original sound piece as characterisation of a figure or form.

Syllabus:

Film and music
Film, structure, sound
Film as poetic sound
Film and silence
Sound as time-based movement
Non-musical sound
The sound-image relation

Key Skills Development Opportunities at Level M

Knowledge and Understanding: 1a, 1b, 1d
Cognitive Skills: 2a, 2b, 2c
Practical and Professional Skills: 3a
Key Skills: 4a, 4b, 4c, 4d, 4e, 4f

Scheduled Activity

Activity	Contact Hours
Workshop	35
Assessment	3

Assessment Pattern:

Coursework assignment 100%

Indicative Reading:

According to the course manual

UNIT LONG NAME: Common Core: Realisation

UNIT SHORT NAME/CODE: TRC15

Department: Centre National de la Bande Dessinee et de L'Image

Owner (Unit Coordinator): Georges Lacroix

Subject External Examiner: Martin Lister

Named Award: MA European Media

Level: M1

Credits: 10

Semester: 1

Notional Learning Hours: 118

Maximum Student Number: 20

Pre-requisites: None

Co-requisites: None

Aims:

To understand and develop skills in the design process of realising an animation.

To understand the design methods for generating concepts.

To consolidate and synthesise the skills and ideas of the first year.

To develop and manage the completion of a mini and a major project of animation using digital audiovisual and multimedia applications.

Learning Outcomes:

On successful completion of the unit students will be able to:

Apply and develop skills in the design process of realising an animation.

Understand the relevance and use of design methods for generating concepts.

Demonstrate consolidation and synthesis of the skills and ideas of the first year.

Develop and manage the completion of a mini and a major project of animation using digital audiovisual and multimedia applications.

Syllabus:

Research methods for generating ideas

Artistic Direction

Techniques of gesture

Key Skills Development Opportunities at Level M

Knowledge and Understanding: 1a, 1b, 1d

Cognitive Skills: 2a, 2b, 2c

Practical and Professional Skills: 3a, 3d

Key Skills: 4a, 4b, 4c, 4d, 4e, 4f

Scheduled Activity

Activity	Contact Hours
Workshop	35
Assessment	3

Assessment Pattern:

Coursework assignment 100%

Indicative Reading:

According to the course manual

UNIT LONG NAME: Common Core: Digital Treatment of
the Image and other Media
UNIT SHORT NAME/CODE: TRC16

Department: Centre National de la Bande Dessinee et de L'Image
Owner (Unit Coordinator): Mathieu Reynes
Subject External Examiner: Martin Lister
Named Award: MA European Media

Level: M1
Credits: 10
Semester: 1
Notional Learning Hours: 118
Maximum Student Number: 20

Pre-requisites: None
Co-requisites: None

Aims:

To gain skills in digital software for still and animated images.
To realise a production using selected software.

Learning Outcomes:

On successful completion of the unit students will be able to:
Use digital software applications for still and animated images.
Develop and resolve an animation using digital technologies.
Students will have basic understanding of programming languages for the exchange of information, authoring and navigation, page description languages, database query languages, exchange formats and translation formats. They will be able to build a website and demonstrate an understanding of the concept of interface in relation to non-linear narrative structure.

Syllabus:

2D media
Digital treatments of the image
The principles of digital software
Photoshop
Vectors/ Bitmap images
Sound and Video
Digital Video editing

Video formats and compression bands

Video montage: Adobe Premier
Adobe After Effect

Key Skills Development Opportunities at Level M

Knowledge and Understanding: 1a, 1b, 1d
Cognitive Skills: 2a, 2b, 2c
Practical and Professional Skills: 3a
Key Skills: 4a, 4b, 4c, 4d, 4e, 4f

Scheduled Activities:

Activity	Contact Hours
Workshop	35
Assessment	3

Assessment Pattern:

Coursework assignment 100%

Indicative Reading:

According to Course Manual

UNIT LONG NAME: Common Core: Multimedia Communication and Networks

UNIT SHORT NAME/CODE: TRC17

Department: Centre National de la Bande Dessinee et de L'Image
Owner (Unit Coordinator): Joel Desplanches
Subject External Examiner: Martin Lister
Named Award: MA European Media

Level: M1
Credits: 10
Semester: 1
Notional Learning Hours: 118
Maximum Student Number: 20

Pre-requisites: None
Co-requisites: None

Aims:

To understand the software applications for multimedia and interactive scripting.
To understand the principles and theories of the interface.
To synthesise diverse multimedia objects in interactive projects.
To apply theories of interactivity to navigation and the ergonomics of sound.
To develop and produce a simple interactive project.

Learning Outcomes:

On successful completion of the unit students will be able to:
Understand the software applications for multimedia and interactive scripting.
Understand the principles and theories of the interface.
Synthesise diverse multimedia objects in interactive projects.
Apply theories of interactivity to navigation and the ergonomics of sound.
Develop and produce a simple interactive project.

Syllabus:

Multimedia Offline
History of the development of the internet and software applications
Introduction to Macromedia Director
Interactive programming
Multimedia Online
HTML/DHTML
Navigation on the Internet
Microsoft FrontPage
Macromedia Dreamweaver
Macromedia Flash

Key Skills Development Opportunities at Level M

Knowledge and Understanding: 1a, 1b, 1d
Cognitive Skills: 2a, 2b, 2c
Practical and Professional Skills: 3a
Key Skills: 4a, 4b, 4c, 4d, 4e, 4f

Scheduled Activities:

Activity	Contact Hours
Workshop	35
Assessment	5

Assessment Pattern:

Coursework assignment: 100%

Indicative Reading:

According to course manual

UNIT LONG NAME: Common Core: Digital Environments

UNIT SHORT NAME/CODE: TRC18

Department: Centre National de la Bande Dessinee et de L'Image
Owner (Unit Coordinator): Michael Bonabeau
Subject External Examiner: Martin Lister
Named Award: MA European Media

Level: M1
Credits: 10
Semester: 1
Notional Learning Hours: 118
Maximum Student Number: 20
Pre-requisites: None
Co-requisites: None

Aims:

To understand the technical properties and capabilities of the digital environment, and the internet.
To develop a working familiarity with the range of platforms and software available in the school.
To consider the computer as a tool and understand its role in creative design.
To understand the limitations and the strengths for animation and multimedia design.

Learning Outcomes:

On successful completion of the unit students will be able to:
Understand the technical properties and capabilities of the digital environment, and the internet.
Demonstrate a working familiarity with the range of platforms and software available in the school.
Exploit the computer as a tool within the creative design process.
Understand the limitations and the strengths for animation and multimedia design.

Syllabus:

Introduction to the computer environment
Technical specifications and peripherals
Windows NT and Windows 98
Installation of compatible applications
Management of files
File Transfer

Key Skills Development Opportunities at Level M

Knowledge and Understanding: 1a, 1b, 1d
Cognitive Skills: 2a, 2b, 2c
Practical and Professional Skills: 3a
Key Skills: 4a, 4b, 4c, 4d, 4e, 4f

Scheduled Activities:

Activity	Contact Hours
Workshop	35
Assessment	5

Assessment Pattern:

Coursework assignment: 100%

Indicative Reading:

According to course manual

UNIT LONG NAME: Mini Project

UNIT SHORT NAME/CODE: PRJ11

Department: Centre National de la Bande Dessinee et de L'Image
Owner (Unit Coordinator): Thierry Chilliard
Subject External Examiner: Martin Lister
Named Award: MA European Media

Level: M1
Credits: 60
Semester: 1
Notional Learning Hours: 350
Maximum Student Number: 20

Pre-requisites: None
Co-requisites: None

Aims:

To consolidate and synthesise the skills and ideas of the first year.
To develop a context for the selected theme of the work.
To develop research methods in support of the design process.
To have the opportunity to develop a personal style.
To manage a project from concept to resolution with an understanding of the criteria for assessment.
To self-evaluate the technical and practical skills which have been acquired and assess transferable skills.

Learning Outcomes:

On successful completion of the unit students will be able to:
Demonstrate a consolidation and synthesis of the skills and ideas of the first year.
Develop a context for the selected theme of the work.
Develop research methods in support of the design process.
Understand the problems and processes of developing a personal style.
Manage a project from concept to resolution with an understanding of the criteria for assessment.
Self-evaluate the technical and practical skills which have been acquired and assess transferable skills.

Syllabus:

Research methods
Concept, research, notation, storyboarding, realisation
Project management

Key Skills Development Opportunities at Level M

Knowledge and Understanding: 1a, 1b, 1d
Cognitive Skills: 2a, 2b, 2c
Practical and Professional Skills: 3a
Key Skills: 4a, 4b, 4c, 4d, 4e, 4f

Scheduled Activity

Activity	Contact Hours
Workshop	50
Assessment	1

Assessment Pattern:

Coursework assignment 100%
Realisation 2/3: Dossier 1/3

Indicative Reading:

According to the course manual

UNIT LONG NAME: Option 1: Animation
UNIT SHORT NAME/CODE: OPT21
Department: Centre National de la Bande Dessinee et de L'Image
Owner (Unit Coordinator): Thierry Chilliard
Subject External Examiner: Martin Lister
Named Award: MA European Media

Level: M2
Credits: 80
Semester: 1
Notional Learning Hours: 196
Maximum Student Number: 20
Pre-requisites: None
Co-requisites: None

Aims:

To understand the fundamental relationships between 2D and 3D.
To develop advanced skills in 2D/3D computer based animation.
To build on the introduction to acquire an understanding of virtual space, stereoscopic and anamorphic vision.
To analyse the conventions of video and film
To experiment with hybrid technique, special effects, the insertion of 3D form within real scenarios and
To create a major project in which they experiment with and practice the key techniques of the 2D/3D medium.

Learning Outcomes:

On successful completion of the unit students will be able to:
Understand the fundamental relationships between 2D and 3D.
Apply advanced skills in 2D/3D computer based animation.
Build on the introduction to acquire an understanding of virtual space, stereoscopic and anamorphic vision.
Incorporate and reference the conventions of video and film in their work.
Experiment creatively with hybrid technique, special effects, the insertion of 3D form within real scenarios and create a major project in which they experiment with, practice and develop the key techniques of the 2D/3D medium.

Syllabus

Theories of the perception of movement
Advanced technologies of animation
Composition of movement
2D/3D Modelling
3D Scenario Building
Rendering
Synchronisation
3D Special Effects
Hybrid Visualisation techniques
Research methods for animation design

Key Skills Development Opportunities at Level M

Knowledge and Understanding: 1a, 1b, 1c, 1d
Cognitive Skills: 2a, 2b, 2c, 2d
Practical and Professional Skills: 3a, 3c
Key Skills: 4a, 4b, 4c, 4d, 4e, 4f

Scheduled Activities:

Activity	Contact Hours
Workshop	60
Assessment	6

Assessment Pattern:

Coursework assignment: 100%

Indicative Reading:

As determined by student under supervision of tutor.

UNIT LONG NAME: Option 2: Multimedia and networks

UNIT SHORT NAME/CODE: OPT22

Department: Centre National de la Bande Dessinee et de L'Image
Owner (Unit Coordinator): Joel Desplanches
Subject External Examiner: Martin Lister
Named Award: MA European Media

Level:		M2
Credits:	80	
Semester:		1
Notional Learning Hours:		355
Maximum Student Number:	20	
Pre-requisites:	None	
Co-requisites:	None	

Aims:

To understand in depth interactivity as a means of communication.
To develop advanced skills in multimedia design for animation.
To develop skills in web page design
To experiment with hybrid technique, special effects, and the importation of 3D animation in multimedia production.
To explore and interrogate the theories of non-linear scripting.
Research the relationships between image, text and sound.
To create a major project which privileges experimentation with and practice of the key techniques.

Learning Outcomes:

On successful completion of the unit students will be able to:
Demonstrate in depth knowledge of interactivity as a means of communication.
Demonstrate advanced skills in multimedia design for animation.
Demonstrate skills in web page design
Experiment creatively with hybrid technique, special effects, and the importation of 3D animation in multimedia production.
Interrogate the theories of non-linear scripting.
Use research methods to explore the relationships between image, text and sound.
Create a major project which privileges experimentation with and practice of the key techniques.

Syllabus:

Multimedia Offline
Theories of interactive scripting
Multimedia graphics
Researching interface design
Importing 3D images into multimedia
Animation in multimedia
Multimedia Online
Non-linear scripting
Web page design
Images and network transmission
Researching the relationships between image, text, sound

Key Skills Development Opportunities at Level M

Knowledge and Understanding: 1a, 1b, 1c, 1d
Cognitive Skills: 2a, 2b, 2c, 2d
Practical and Professional Skills: 3a, 3c
Key Skills: 4a, 4b, 4c, 4d, 4e, 4f

Scheduled Activities:

Activity:	Contact Hours:
Workshop	110
Assessment	5

Assessment Pattern:

Coursework assignment: 100%

Indicative Reading: As determined by student under supervision of tutor.

UNIT LONG NAME: Option 3: Design, Simulation, Visualisation

UNIT SHORT NAME/CODE: OPT23

Department: Centre National de la Bande Dessinee et de L'Image
Owner (Unit Coordinator): Olivier Corbex
Subject External Examiner: Martin Lister
Named Award: MA European Media

Level:		M2
Credits:	80	
Semester:		1
Notional Learning Hours:		240
Maximum Student Number:	20	
Pre-requisites:	None	
Co-requisites:	None	

Aims:

To offer students the opportunity to conceive, simulate and communicate projects and products through new technologies.
To explore, consider and understand the relationship between enterprise and innovation.
To explore social theories of innovation, marketing and product placement in a range of knowledge contexts.
To develop scenario building and mise en scene as key elements
To develop design processes and design methodologies to assist the development of skills.
To study copyright and financial projection
To develop skills in project management through development and completion of a major project.

Learning Outcomes:

On successful completion of the unit students will be able to:
Conceive, simulate and communicate projects and products through new technologies.
Research, consider and understand the relationship between enterprise and innovation.
Apply explore social theories of innovation, marketing and product placement in a range of knowledge contexts.
Develop scenario building and mise en scene as key elements
Develop design processes and design methodologies to assist the development of skills.
To understand and benefit from an understanding of copyright and financial projection
Demonstrate skills in project management through development and completion of a major project.

Syllabus:

Enterprise and Innovation
Functional analysis
Creativity
Evaluation
Industrial IPR
The Design Process
What is Design?

Key Skills Development Opportunities at Level M

Knowledge and Understanding: 1a, 1b, 1c, 1d
Cognitive Skills: 2a, 2b, 2c, 2d
Practical and Professional Skills: 3a, 3c
Key Skills: 4a, 4b, 4c, 4d, 4e, 4f

Scheduled Activities:

Activity	Contact Hours
Workshop	75
Assessment	5

Assessment Pattern:

Coursework assignment: 100%

Indicative Reading:

As determined by student under supervision of tutor.

UNIT LONG NAME: Option 4: Video Gaming

UNIT SHORT NAME/CODE: OPT24

Department: Centre National de la Bande Dessinee et de L'Image
Owner (Unit Coordinator): Mouhsine Oumri
Subject External Examiner: Martin Lister
Named Award: MA European Media

Level: M2
Credits: 80
Semester: 1
Notional Learning Hours: 335
Maximum Student Number: 20

Pre-requisites: None
Co-requisites: None

Aims:

To study the histories and theories of games and analyse current and emerging forms of gaming and industrial case studies.
To develop advanced knowledge and skills in the development and production of interactive gaming.
To study the central importance of ideas production and development through narrative structure, scenario for interactive gaming.
To develop advanced skills in drawing and software applications
To study iconography, its research, selection and treatment and its relation to text as totality of meaning.
To develop skills in project management through development and completion of a major project.

Learning Outcomes:

On successful completion of the unit students will be able to:
Demonstrate advanced knowledge and skills in the development and production of interactive gaming.
Apply methodologies to support ideas production and development through narrative structure, scenario for interactive gaming.
Demonstrate and exploit creatively advanced skills in drawing and software applications
Exploit understanding of the function of iconography, its research, selection and treatment and its relation to text as totality of meaning.
Demonstrate and apply skills in project management through development and completion of a major project.

Syllabus:

Sociology and history of gaming
The video game, perspectives and futures
Video gaming online
Scripting for video gaming
Conception to production: project management
Principles techniques and software
Video gaming and 3D animation
The video game market
Industrial case studies and team work: the key roles of animator, 3D modeller, Level designer

Key Skills Development Opportunities at Level M

Knowledge and Understanding: 1a, 1b, 1c, 1d
Cognitive Skills: 2a, 2b, 2c, 2d
Practical and Professional Skills: 3a, 3c
Key Skills: 4a, 4b, 4c, 4d, 4e, 4f

Scheduled Activities:

Activity	Contact Hours
Workshop	110
Assessment	5

Assessment Pattern:

Coursework assignment: 100%

Indicative Reading:

As determined by student under supervision of tutor.

UNIT LONG NAME: Option 5: Special Effects

UNIT SHORT NAME/CODE: OPT25

Department: Centre National de la Bande Dessinee et de L'Image
Owner (Unit Coordinator): Mouhsine Oumri
Subject External Examiner: Martin Lister
Named Award: MA European Media

Level: M2
Credits: 80
Semester: 1
Notional Learning Hours: 335
Maximum Student Number: 20
Pre-requisites: None
Co-requisites: None

Aims:

To develop advanced knowledge and skills of special effects in the realisation of animation and multimedia products.
To research the history of special effects in cinema and advertising.
To study the role of special effects in audiovisual products and the design process.
To develop methodologies for the development of special effects conceptualisation.
To develop skills in the management of compositing and integrating special effects.

Learning Outcomes:

On successful completion of the unit students will be able to:
Demonstrate advanced knowledge and skills of special effects in the realisation of animation and multimedia products.
Have knowledge of the value of the history of special effects in cinema and advertising for digital production.
Understand and exploit creatively the role of special effects in audiovisual products and the design process.
Identify methodologies for the development of special effects conceptualisation.
Demonstrate and apply skills in the management of compositing and integrating special effects.

Syllabus:

History of special effects in cinema and advertising
Defining special effects
The role of special effects in the production process
Key sectors in media industries to use special effects
Digital technologies and special effects
Project Management

Key Skills Development Opportunities at Level M

Knowledge and Understanding: 1a, 1b, 1c, 1d
Cognitive Skills: 2a, 2b, 2c, 2d
Practical and Professional Skills: 3a, 3c, 3d
Key Skills: 4a, 4b, 4c, 4d, 4e, 4f

Scheduled Activities:

Activity	Contact Hours
Workshop	110
Assessment	5

Assessment Pattern:

Coursework assignment: 100%

Indicative Reading:

As determined by student under supervision of tutor.

UNIT LONG NAME: Industrial Placement

UNIT SHORT NAME/CODE: STA21

Cost Centre (Department/School): Centre National de la Bande Dessinee et de L'Image
Owner(Unit Coordinator): Thierry Chilliard
Subject External Examiner: Martin Lister
Named Award: MA in European Media (MASTER OF ART)

Level: M2
Credits: 40
Notional Learning Hours: 310
Maximum Student Numbers: 20
Pre-requisites: None
Co-requisites: None

Aims:

To gain experience and understanding of the technological parameters and challenges specific to commercial multimedia practice in Europe
Apply the experience of academic investigation to specific commercial and industrial contexts
To extend the experience of conceptual and practical problem solving
To gain skills in working under professional circumstances
To develop evaluative and critical processes as reflective practitioners
To contribute specialist knowledge as member of a design team
To exploit the experience for personal and career development

Learning Outcomes:

On successful completion of the unit a student will be able to:

- 1 Demonstrate understanding and experience of the parameters and challenges specific to commercial multimedia practice in Europe
- 2 Apply the experience of academic investigation to specific commercial and industrial contexts
- 3 Extend the experience of conceptual and practical problem solving
- 4 Work successfully under professional circumstances
- 5 Apply evaluative and critical processes as reflective practitioner
- 6 Contribute specialist knowledge as member of a design team
- 7 Exploit the experience for personal and career development.

Syllabus Outline:

1. Industrial placement
2. The reflective practitioner in industry
3. Writing reports
4. Producing documentary evidence

Key Skills Development Opportunities at Level M

Knowledge and Understanding: 1a, 1b, 1c, 1d

Cognitive Skills: 2b, 2c, 2d

Practical and Professional Skills: 3a, 3b, 3c, 3d

Key Skills: 4a, 4b, 4c, 4d, 4e, 4f

Scheduled Activities:

Activity:	Contact Hours:
Tutorials	5
Assessment	0.5

Assessment:

Coursework 100%

Indicative Reading:

UNIT LONG NAME: European Media Forum
UNIT SHORT NAME/CODE: FOR21
Cost Centre (Department/School): Centre National de la Bande Dessinee et de L'Image
Owner(Unit Coordinator): Thierry Chilliard
Subject External Examiner: Martin Lister
Named Award: MA in European Media (MASTER OF ART)

Level: M2
Credits: 20
Notional Learning Hours: 48
Maximum Student Numbers: 20
Pre-requisites: None
Co-requisites: None

Aims:

To provide an opportunity to meet, review and debate work of other Master of artstudents within an organised Forum
To develop understanding of cultural and social differences that impact on academic and commercial multimedia organisations and products
To develop practical skills and judgements necessary for an effective presentation of project work to a specialist audience
To provide a platform from which collaborative research and project work can be shared and developed, either as integral to course study or as participants in on line knowledge networks

Learning Outcomes:

On successful completion of the unit a student will be able to:

1. Demonstrate an appreciation of the Master of arteducational and training project and the value of European collaboration
2. Articulate an understanding of cultural and social differences that impact on academic and commercial multimedia organisations and products
3. Demonstrate a range of transferable and practical skills and make judgements necessary for an effective presentation of project work to a specialist audience
4. Exploit a framework from which collaborative research and project work can be shared and developed, either as integral to course study or as participants in on line knowledge networks

Syllabus Outline:

Preparation of project presentation
The Forum theme
Engaging in organised debate
Collective presentation
Networking
Documenting the Forum
Contribution to on-line forum environment as creative digital application
Key Skills Development Opportunities at Level M
Knowledge and Understanding: 1a, 1b, 1c, 1d
Cognitive Skills: 2a, 2b, 2d
Practical and Professional Skills: 3d
Key Skills: 4a, 4b, 4c, 4d, 4e, 4f

Scheduled Activities:

Activity:	Contact Hours:
Workshop	10
Forum	18

Assessment:

Coursework 100%

Indicative Reading:

Key Forum Materials
Proposed readings via key note lectures

UNIT LONG NAME: Final Project

UNIT SHORT NAME/CODE: PRJ21

Department: Centre National de la Bande Dessinee et de L'Image
Owner (Unit Coordinator): Thierry Chilliard
Subject External Examiner: Martin Lister
Named Award: MA European Media

Level: M2
Credits: 120
Semester: 2
Notional Learning Hours: 630
Maximum Student Number: 20
Pre-requisites: None
Co-requisites: None

Aims:

To demonstrate knowledge of the historical and theoretical debates which contextualise a selected design application
To demonstrate understanding of the relationships between content, design, technology and presentation
To identify a clearly focussed research design project developed through analysis of and critical engagement with digital communications and multimedia practice
To develop methodologies which problematise the initial concept, visual form and practice
To experiment with and identify a range of creative practical and technological processes which communicate effectively
To sustain an independently managed a major individual or collaborative research project
To acquire skills in presentation and discussion to a professional level
To contribute to a changing and growing field of knowledge and skill expertise

Learning Outcomes:

On successful completion of the unit a student will be able to:

1. Demonstrate knowledge of the historical and theoretical debates which contextualise a selected design application
2. Demonstrate understanding of the relationships between content, design, technology and presentation
3. Produce a clearly focussed research design project developed through analysis of and critical engagement with digital communications and multimedia practice
4. Develop methodologies which interrogates the initial concept, visual form and practice
5. Experiment with and identify a range of creative practical and technological processes which communicate effectively
6. Sustain an independently managed a major individual or collaborative research project
7. Present work and lead discussion to a professional level
8. Contribute as expert to a changing and growing field of knowledge and skill

Syllabus Outline:

Project definition
Production of research folder, containing evidence of primary and secondary research materials
Production of practical project
Demonstration of project
Presentation of research concept and development

Key Skills Development Opportunities at Level M

Knowledge and Understanding: 1a, 1b, 1c, 1d
Cognitive Skills: 2a, 2b, 2c, 2d
Practical and Professional Skills: 3a, 3b, 3c, 3d
Key Skills: 4a, 4b, 4c, 4d, 4e, 4f

Scheduled Activities:

Activity:	Contact Hours:
Supervision	40
Presentation/Assessment	1

Assessment:

By Examination 100%
Realisation 2/3, Documentation 1/3

Indicative Reading: Determined by student with guidance from supervisor

7 7 Curriculum vitae of staff

Curriculum vitae or biographical notes of the permanent educational team and the principle participants in the Digital Imagery Laboratory (**in alphabetical order**)

Thierry Barbier

Michaël Bonabeau

Henri Cornuau

Fathia Dahmani

Joël Desplanches

Michel Fano

Didier Gaboulaud

Laurent Herbreteau

Gérard Jean

Georges Lacroix

Gilbert Louet

Jacqueline Mémin

Mouhsine Oumri

Mathieu Reynes

José Xavier

Thierry BARBIER

45 ans

Intervenant spécialisé dans les « Effets spéciaux »

Coordinateur de l'option « Effets spéciaux et trucages numériques »

FORMATION

Ecole Polytechnique, promotion 1974 : ingénieur

Ecole National supérieure des télécommunications, promotion 1979 : ingénieur

EXPERIENCE PROFESSIONNELLE

Directeur du département des effets spéciaux de Ex Machina

DIVERS

Anglais : lu, écrit, parlé

Michael BONABEAU
Informaticien
Administrateur système et réseaux au CNBDI-LIN
40 ans

Coordinateur du module « Environnements informatiques »

Cursus :

2000 – 1992 : Centre National de la Bande Dessinée d'Angoulême
Administrateur Système et Réseaux du C.N.B.D.I

Activités :

Maintenance quotidienne, de l'informatique hétérogène de l'entreprise, constitué de stations de travail, de micro-ordinateurs, de serveurs de données et de vidéo broadcast,

Gestion des interventions dans les services, envoi et réception des pièces détachées, pour le département d'imagerie numérique,

Configuration des systèmes informatiques : MAC , PC , SUN , SILICON GRAPHICS en environnements Mac O.S., Unix , Windows NT , Windows 3.x, Novell, X11/MOTIF,

Prise en charge complète de l'étude et de la configuration réseau : plan de câblage, mise en conformité, achats, installation, tests.,

Négociation des contrats de maintenance avec les fournisseurs matériels et logiciels, achat de licences, rédaction d'appels d'offres pour le réseau,

Recherche de Providers, mise en place des accès Internet RTC ou RNIS, définitifs et événementiels, rédaction et intégration des pages Web du C.N.B.D.I.,

Achat des consommables : disques durs, CD-ROMS, cartes, pilotes de périphériques,

Gestion de Projets : Assistance aux utilisateurs : ouverture des comptes, sécurisation des données, gestion des accès, aide bureautique,

Répartition hommes - machines, plan d'exploitation hebdomadaire des unités de travail, du partage des données,

Encadrement pédagogique, cours informatique et prise en charge des stagiaires,

Assistance permanente aux utilisateurs, centralisation de toutes les interventions matérielles ou logicielles,

1992 –1991 : Prism - Ingénierie (Toulouse)

Participation à la création de la société., recherche de contrats

Présentation au SITEF, avec FRANCE TELECOM, BARCO de la téléconsultation de bases de données d'images et de photos, via NUMERIS.

Conception et réalisation d'un système d'archivage multi-média (C.Reg. Aveyron)

1991 -1990 : Geosys (Toulouse)

Apprentissage des techniques et progiciels basés sur la télédétection spatiale.

Traitement d'images SPOT, LANDSAT et NOAA, pour la sécheresse et l'agriculture. Intégration de la base de données I.G.N des limites administratives de la FRANCE

Gestion de la configuration matérielle : 6 stations Vax en réseau Decnet, doublées de stations graphiques IVAS, de Mac , de PC et de dérouleurs de bandes.

Encadrement de stagiaires de l'ENSEEIH, réalisation et suivi de projets .

1990 - 1986 : Thomson - CSF (Toulouse)

Suivi de projets pour la direction des ventes France,

Concepteur et développeur d'un éditeur cartographique, sur station de travail Unix, sous environnement graphique, pour un système d'information du commandement.

Dans le cadre de RITA-U.S, présentation de maquettes, en France et aux U.S.A.

Organisation de recette, planification et coordination des équipes, pour la qualification du logiciel réseau du projet de télé supervision du gazoduc transsibérien.

1986 – 1983 Infop (Paris)

Différents projets : BOUYGUES, pour l'université d'El Riyad, Nigeria, Indonésie (cartes identité). Gestion de polices d'assurances, pour le courtier FAUGERE et JUTHEAU.

1982 : Maîtrise d'informatique - Université de Paris VI

Spécialités : systèmes, S.G.B.D, réseaux, optimisation.

1980 : DEUG de mathématiques appliquées à la décision - Paris IX Dauphine.

Henri CORNUAU

35 ans

Responsable du service informatique au CNBDI

*Intervenant principal dans le module « Environnements informatiques »
et l'option « Jeux vidéos »*

EXPERIENCE PROFESSIONNELLE :

Depuis octobre 2000 :

Responsable du service informatique du Centre national de la bande dessinée et de l'image

Janvier 1998 à septembre 2000 :

Formateur MASTER OF ART, option multimédia du LIN (Angoulême)
(mi-temps puis plein temps)

Novembre 1997 à octobre 1998 :

Chef de projet et développeur multimédia chez Version Originale (société de communication), Angoulême
(plein temps puis mi-temps)

Août 1991 à octobre 1997 :

Poste occupé : Veille technologique et développement multimédia pour la société I.G.S. - CP à Angoulême

Travaux : Suivi technologique de l'entreprise ;
Maintenance du parc micro-informatique ;
Gestion de réseaux ;
Formation du personnel ;
Développement de bases de données ;
Développement de formats de mise en page automatique ;
Création de méthode de colorisation numérique de bandes dessinées ;
Création de méthodes de production multimédia ;
Ingénierie en systèmes prépresse.

Acquis : Connaissance des règles de photocomposition et de photogravure traditionnelle ;
Connaissance des outils de production prépresse traditionnels ;
Connaissance des applications de la norme SGML ;
Connaissance des problèmes liés à la production prépresse "tout-numérique".

De juillet 1990 à juillet 1991 :

Poste occupé : Directeur de production pour la société GraphiCom à Niort.

Travaux : Suivi clients ;
Gestion des dossiers de production ;
Gestion du personnel.

Acquis : Mise au point et affinement des méthodes de photocomposition et de photogravure, à l'aide d'outils de micro-édition.

D'avril 1989 à juin 1990 :

Poste occupé : Gérant de la société N'Com à Niort.

Travaux : Gestion de l'entreprise et de son personnel ;
Suivi de la production ;
Suivi commercial ;
Suivi fournisseurs ;
Production prépresse en micro-informatique.

Acquis : Gérance de société ;
Connaissance des impératifs de production de documents liés aux outils micro-informatique.

De juin 1988 à mars 1989 :

Poste occupé : Technico-commercial pour la société Microdis à Niort.

Travaux :Création et développement d'une agence de distribution micro-informatique dans le département des Deux-Sèvres ;
Démarchage de "grands-comptes" avec la collaboration d'un attaché commercial ;
Recrutement et mise en place d'une équipe technico-commerciale ;

Acquis :Connaissance du marché micro-informatique "grands-comptes"
Démarche commerciale.

D'avril 1988 à mai 1988 :

Poste occupé :Responsable de rayon micro-informatique pour la société Technic 2000 à Niort.

Travaux :Réorganisation de l'équipe et du rayon de vente.

Acquis :Connaissance du marché micro-informatique "grand-public".

De juin 1984 à mars 1988 :

Poste occupé :Technico-commercial pour la société Ecologic à Niort.

Travaux :Mise en place du service technique (service après vente / conseil entreprises) ;
Direction et gestion des équipes techniques (3 sites) ;
Formation des techniciens de l'entreprise ;
Formation des clients aux applications bureautiques ;
Programmation de bases de données relationnelles ;
Recherche et développement.

Acquis :Gestion d'un service technique et de son personnel ;
Maîtrise de l'outil micro-informatique ;
Goût pour les nouvelles technologies informatiques et leur développement.

De février 1984 à mai 1984 :

Poste occupé :Musicien-animateur vacataire pour l'A.D.D.M. à Niort.

Travaux :Animation et organisation d'initiations musicales dans les écoles maternelles des Deux-Sèvres.

Acquis :Connaissances musicales complémentaires.

De septembre 1983 à mai 1984 :

Poste occupé :Maître d'internat au lycée privé Saint-Hilaire de Niort.

Travaux :Surveillance des élèves (nuit et jour).

Acquis :Assurance et autorité.

PRINCIPAUX LOGICIELS PRATIQUES :

MS-DOS (PC), Windows 3.11 (PC), Windows 95 (PC), Windows NT (PC), Windows NT 4 (PC), OS-Mac (Mac), Word (Mac et PC), Excel (Mac et PC), Powerpoint (Mac et PC), Photoshop (Mac et PC), KPT Bryce (Mac et PC), Illustrator (Mac et PC), Omnis 7 (Mac et PC), Visual Basic (PC), Director (Mac et PC), Multimédia Toolbook (PC), Première (Mac et PC), Vidéo Studio (PC), Digital Video Producer (PC), After Effect (Mac et PC), Calligramme (PC), FrameMaker (Mac et PC), Xpress (Mac et PC), Page Maker (Mac et PC), 3DS Max (PC), Debabelizer (Mac et PC), Sound Forge (PC), Sound Edit (Mac), Cubase Audio (Mac et PC), Front Page (Mac et PC), Flash 2 (PC), Net Objet Fusion (Mac et PC).

FORMATION PROFESSIONNELLE :

Agrément IBM pour la maintenance des machines de la gamme IBM (PC-G, PC-XT, PS/2 8530, PS/2 8550, PS/2 8580) ;
Agrément IBM pour le conseil et l'installation de réseaux (LAN, TokenRing) ;
Formation AFNOR sur la norme SGML.

ETUDES :

1997 :EUROPEAN MEDIA Master of art: Option multimédia.

CAP/BEP électronique au lycée privé St-Gabriel de St-Laurent-s/Sèvre.

Fatiha DAHMANI
Intervenante spécialisée en « Ecriture »
30 ans

Coordinatrice du module « Narration écrite » (scénarisation)

FORMATION ET STAGES

- 1991-1995 :** Licence de Lettres modernes, Université de Bordeaux III
1995-1997 : Licence et maîtrise en Sciences de l'éducation (cinéma et éducation)
1997-1998 : D.E.A. en didactique des cultures et langues (option Communication audiovisuelle)
1998-2000 : Thèse de doctorat (Littérature et cinéma)
- Juin 2000 :** stage « Ecriture du scénario », Paris III Sorbonne nouvelle
Juillet 2000 : stage « Découpage/Scénarisation », Paris III Sorbonne nouvelle

EXPERIENCE PROFESSIONNELLE

- 1998-2000 :** Consultante en scénarii pour *Cinéclassic* (Paris), *M.P. Production* (Paris), *Première Heure* (Neuilley)
Juin 1999 : Stagiaire assistante de production pour *Emergence*, 1^{ère} Université d'été interNational du cinéma (Paris)
Février 1999 : Stagiaire assistante de distribution pour le *Festival de Berlin 1999*, *Cinéclassic* (Paris)
1994-1995 : Ecriture, mise en scène et production de la pièce de théâtre *Le Dernier espoir* dans le cadre de *Théâtres en fête* (Angoulême)
1993 : Création et présidence de l'association *Ecritures et Mémoires* (reportage photographique, ateliers théâtre)

DIVERS

Anglais : lu, écrit, parlé

Joël DESPLANCHES
Enseignant au CNBDI-LIN
49 ans

*Coordinateur des options « Multimédia et réseaux » et « Jeux vidéo »
et du module « Communication multimédia et réseaux »*

Études - Diplômes

1997 - 1998 Formation : stage European Media Master of Art (CNBDI Angoulême)
Microsoft Windows 95 et NT, Scénario, Story-board, Imagerie numérique
Macromedia Director 6.0, 3D StudioMax2, Adobe After Effect, Adobe Premiere,
Microsoft FrontPage 98, Macromedia Flash2, Macromedia Dreamweaver, SoundForge

1987 Formation : Système MacIntosh, Logiciels : Adobe Illustrator,
Adobe Photoshop, Quark X-Press, Page-Maker, FreeHand...

1975 École d'Enseignement Technique de l'Armée de l'Air Rochefort
Brevet Supérieur d'Électrotechnique

1970 École d'Enseignement Technique de l'Armée de l'Air Rochefort
Brevet élémentaire d'Électrotechnique

1968 - 1969 École d'Enseignement Technique de l'Armée de l'Air Saintes

1967 Seconde Lycée Technique de Chasseneuil
3^{ème}, Collège de La Rochefoucauld, BEPC

Stages

Seybold Publishing, San-Jose, Californie, USA
Gestion d'entreprise, Chambre des métiers de la Charente
Photogravure et Photographie Base Aérienne de Brétigny
Automatisme MERLIN-GÉRIN Grenoble
Électronique ADV (Aérotechnique-Dreux-Vernouillet)
Haute tension Base Aérienne de Rochefort
Sauveteur secouriste sur les dangers électriques
Groupes électrogènes SSCM Poyaud Surgères
Électricité automobile SEV MARCHAL
Ralentisseurs TELMA (Paris)

Permis de conduire

A1 – A2 – A3 – B – C – C1 – D – E

Expériences Professionnelles

Depuis octobre 2000 Enseignant Multimédia Laboratoire d'Imagerie Numérique C.N.B.D.I.

Depuis septembre 2000 Professeur Education National

BTS Communication Visuelle 1^{ère}/2^{ème} année Lycée de l'Image et du Son Angoulême

BTS Communication Entreprise 1^{ère}/2^{ème} année Lycée Marguerite de Valois Angoulême

1998 – 2000 Vacataire Lycée de l'Image et du Son Angoulême
Enseignement infographie et multimédia BTS Communication Visuelle 1^{ère}/2^{ème} année
Interventions techniques et formation professeurs Lycée Marguerite de Valois Angoulême

1996 - 1998 I.G.S. Charente-Photogravure, Isle d'Espagnac
Réalisation de bornes interactives, CD Rom format Mac/PC, site Internet
Formateur sur logiciels et périphériques Macintosh à la CIFOP

1991 - 1995 I.G.S. Charente-Photogravure, Poitiers
Responsable agences de Poitiers et Niort. Technico-commercial, formateur
Mise au point définition photo numérique avec développeurs du logiciel de photogrammétrie Photoplan

1987 - 1990 Créateur de la société Tel & Mac à La Rochefoucauld
Réalisation d'images télématiques, infographie, communication
Réalisation et présentation d'une animation en images de synthèse
au salon du meuble à Villepinte en 1987

1985 - 1986 L'Oeil de Sophia, Valbonne Sophia-Antipolis
Directeur salarié de la société. Reportages photos, développement couleur et N & B

Au sein de l'Armée de l'Air

1982 - 1984 Commissariat de l'Air - Base Aérienne CEV de Brétigny/Orge
Recherche, développement et mise au point des matériels aux normes militaires

1980 - 1982 Commandement des Forces françaises du Cap Vert, Dakar, Sénégal
Responsable service chaud et froid - Maintenance groupes électrogènes

1971 - 1980 Base Aérienne de Cognac
Responsable centrale électrique - Maintenance et réalisation de réseaux HT-BT
Maintenance balisage, onduteur, réseau de télécommande tour de contrôle, salle d'approche

Langue

Anglais scolaire (parlé couramment)

Michel FANO
Musicien
71 ans

Coordinateur du module « Relations Son-Image »

Etudes musicales au Conservatoire National Supérieur de Musique de Paris.

1er Prix de Musique de Chambre (Classe Pasquier)
1er Prix d'Harmonie (Classe Jean Gallon)
1er Prix de Fugue (Classe Noël Gallon)
1er Prix de Contrepoint (Classe Noël Gallon)
1er prix d'Analyse Musicale (Classe Olivier Messiaen)
1er Prix de Composition Musicale (Classe Tony Aubin).

Création d'une Sonate pour deux pianos au Festival de Darmstadt, et aux Concerts du Domaine Musical organisés par Pierre Boulez.

Exécution en Allemagne d'une Etude pour 15 Instruments.

Textes théoriques sur la musique contemporaine publiée dans diverses revues.

Service militaire, puis rappelé en Algérie.

Auteur avec Pierre Jean Jouve du livre «Wozzeck ou le nouvel opéra » (Plon, puis 10/18, puis Christian Bourgois).

Ingénieur du son cinéma. (Carte professionnelle N°1 379 -1959-)
Fonde son propre studio (Aura films)

Co-producteur « d'Hiroshima, mon amour » et « L'Année dernière à Marienbad ».

Producteur du premier film d'Alain Robbe-Grillet; « L'Immortelle ».

Réalisateur d'un court métrage de fiction « Chutes de pierres, Danger de mort » et d'un court métrage sur Pierre Boulez produit par Pierre Braunberger.

Réalisateur d'émissions musicales pour la télévision et notamment :
« L'Harmonie et « Musique et Informatique » (52mn, série Arcana)
« Pierre Boulez, chef d'orchestre » (52 mn)
« La Leçon de Musique », « Introduction à la Musique Contemporaine » (8 heures, Antenne 2).

Co-réalisateur avec Denise Tual du film- « Messiaen et les Oiseaux », et avec François Bel et Gérard Vienne du film « Le Territoire des Autres », dont il réalise également la « partition sonore » (musique et montage son), primée au Festival de Cannes 1970.

Bandes sonores de plusieurs films d'animation dont « Désert » de José Xavier et de plusieurs courts métrages de Daniel Guyonnet, dont l'Escalier, César 1989.

Bandes sonores de différents films publicitaires :
Philishave (Cartoon Farm)
Beckardt
Citröen AX (Cavernes électroniques)

A réalisé les « partitions sonores » (musique et montage son) de nombreux films :
François Reichenbach, Alain Robbe-Grillet, J. Doniol-Valcroze, H. Tazieff, J. Aurel, M. Boisrond, J. Xavier, R. Wood (Oscar du court métrage 1975), Cl. d'Anna, F. Bel et G. Vienne (« La Griffes et la Dent », dont la bande sonore est primée au Festival de Cannes en 1976).

Partitions sonores de deux séries de films d'animation :
« Intermezzo » de Daniel Guyonnet
« Les Quarks » de Maurice Benayoun

« La Chambre Secrète », partition radiophonique, commandée par Radio France.

Didier GABOULAUD
Chargé de mission au CNBDI
43 ans

Coordinateur du « Forum européen de l' Master of art »

EXPERIENCE PROFESSIONNELLE :

Depuis juin 2000 :

Chargé de mission auprès du directeur général et de la secrétaire générale du Centre national de la bande dessinée et de l'image

1998- 2000 :

Administrateur et Webmaster au Laboratoire d'imagerie numérique du CNBDI

1996-1998 :

Responsable de l'option multimédia de l' Master of art au Laboratoire d'imagerie numérique du CNBDI

1989-1995 :

Documentaliste puis Responsable de la médiathèque du Centre national de la bande dessinée et de l'image :

- *Gestion et direction d'équipe*

- *Gestion des budgets d'acquisition et d'équipement*

- *Organisation du circuit de traitement des documents sur tous supports*

- *Création, développement et mise en réseau de la base de données spécialisée de la médiathèque*

- *Commissariat d'expositions dans le cadre du Festival international de la*

dessinée d'Angoulême. (Conception d'audiovisuels interactifs, de produits vidéo, interviews d'auteurs, réalisation de reportages photographiques)

- *Négociation de partenariats avec de grandes sociétés : Séga, Canal +, éditeurs de bande dessinée.*

- *Rédaction d'articles pour des ouvrages collectifs ou des catalogues d'exposition.*

1985-1989 :

Bibliothécaire-documentaliste :

- *Spécialisation dans l'informatique documentaire et les nouvelles technologies de l'information*

- *Participation au réseau informatique national reliant les bibliothèques départementales et municipales (UNIX)*

:

1981-1985

Surveillant d'externat puis enseignant

REALISATIONS :

1996 : Borne interactive pour Electricité de France

1997 : Site Internet du Centre national de la bande dessinée et de l'image

RECOMPENSES :

1998 : Prix « E-business » (IBM) pour le site Internet du CNBDI, catégorie « Grand Public ».

FORMATION :

1995-1996 : Master of Art In Interactive Multimédia (Ecole National Supérieure de Création Industrielle, Les Ateliers, Paris)

1985 : Certificat d'aptitude aux fonctions de bibliothécaire (C.A.F.B.)

1981 : Niveau Maîtrise de Lettres Modernes (Universités de Poitiers et de Bordeaux)

1977 : Ecole d'architecture de Bordeaux (1 an)

1976 : Bac C (mathématiques, physiques)

LOGICIELS PRATIQUES :

Macromind Director, Apple Media Tool, Photoshop, SoundEdit, Première, Flash, Frontpage, Golive, Word, Excel , FileMaker Pro, Xpress.

Gérard JEAN
Intervenant spécialisé « Scénario »
44 ans

Intervenant principal dans le module « Narration écrite » (scénarisation)

FORMATION

1974 : Baccalauréat A4 (Philosophie 1 Mathématiques) Lycée d'État de Garçons Georges Cabanis (Brive)

1977 : Certificat d'Initiation Plastique, École National d'Art Décoratif (Limoges)

EXPÉRIENCE PROFESSIONNELLE

1981-1986 : Maquettiste Dessinateur Éditions René Dessagne, Limoges

1986-1989 : Secrétaire de Rédaction Éditions René Dessagne, Limoges

1989-1992 : Secrétaire Général de Rédaction Éditions René Dessagne, Limoges

1992-1997 : Rédacteur en Chef Magazines de France, Limoges

Depuis Août 99 : Rédacteur en Chef Info Magazine, Limoges

Georges LACROIX

Réalisateur, illustrateur
Intervenant spécialisé en « Réalisation »
55 ans

Coordinateur du module « Réalisation »

Notice biographique

Il dessine depuis toujours et quitte le lycée pour entrer sur concours aux *Arts Décoratifs* de Strasbourg en 1961, d'où il sort en 1963 muni du diplôme CAFAS.

Attiré par la bande dessinée, il décide alors de s'installer à Paris où il s'inscrit aux *Beaux Arts* qu'il fréquente jusqu'en 1966, tout en menant une vie professionnelle.

A ses débuts, il collabore au journal *Chouchou* (journal de bandes dessinées édité par Filipacchi) ainsi qu'à *Pilote*, revue spécialisée de bandes dessinées, pour lequel il dessine sur des scénarios de Goscinny, Reiser, Gébé, Fred, entre autres, et le journal féminin *Marie-Claire*

lui confie en 1964 la responsabilité artistique de son supplément offset. Cela ne l'empêche pas de faire des illustrations et des dessins d'humour pour la presse et la publicité.

En 1972, l'hebdomadaire *L'Express* lui offre la direction artistique de ses couvertures, puis bientôt le conseil artistique de l'ensemble du journal, postes qu'il occupe à mi-temps jusqu'en 1981. Il consacre l'autre partie de son temps à l'illustration et aux dessins d'humour, qu'il n'abandonne pas, dans les domaines aussi variés que la presse (française et étrangère), la publicité, l'édition littéraire et musicale (livres, pochettes et coffrets de disques), cinéma et théâtre (affiches), l'industrie.

En 1975, il expose ses illustrations à Munich et à Paris.

En 1978, la ville de Kiel en Allemagne lui confie sa campagne publicitaire annuelle (« Kieler Woche ») et le groupe Saint Gobain, la conception et la réalisation d'un « Train forum » (exposition itinérante des produits du groupe). Le Ministère des PTT lui demande de créer et réaliser le timbre destiné à illustrer « L'Année de la Femme ».

Ses principaux travaux sont réalisés alors pour Alstom, Saint Gobain, TFI, Dargaud, Le Nouvel Observateur, L'Express, L'Expansion, VSD, Le Nouvel Economiste dont il rénove toute la maquette, le New York Times, le Süddeutsche Zeitung, Actuel, Ca m'intéresse, Lui, Play Boy etc.

Dès les années 80, Georges Lacroix. s'intéresse concrètement aux "images qui bougent". Il conçoit alors et réalise des films (animation et vidéo) pour la Cité des Sciences & de l'Industrie, le groupe Hoechst, le groupe Moët-Hennessy, le Club Méditerranée, Lancôme et Dior.

En 1985, Renato, futur associé et co-fondateur de Fantôme, vient lui demander sa collaboration sur un film pour le Centre de la Prévention de la Délinquance. Ce sera *Le Flippeur*, leur premier film en images de synthèse, un des premiers également utilisant cette technique à avoir été divulgué au public à la télévision et au cinéma.

Convaincu de l'avenir de l'image de synthèse et passionné d'images, Georges Lacroix crée la même année sa société dans son atelier du 15^{ème} arrondissement, lui trouve un nom inspiré des images 3D « que l'on voit et qui n'existent pas » : c'est Fantôme. Bientôt Renato (lui-même réalisateur) le rejoindra, l'atelier deviendra trop étroit et le pas un franchi vers une société à part entière avec quelques salariés, qui s'installera en 1986 dans le 11^{ème} arrondissement.

En 1987, il conçoit et édite *Chacun son chat*, un livre dans lequel 300 illustrateurs du monde entier, des amis pour la plupart, ont projeté chacun leur propre vision des chats.

En 1989, la société s'agrandit, crée Fantôme Animation qui sera chargée de la production, et déménage pour s'installer dans le 17^{ème} arrondissement. C'est là que naîtra la série des Fables géométriques (1^{ère} série jamais réalisée en images de synthèse) et que l'idée d'*Insektors* commencera à faire son chemin.

Puis le besoin d'espace conduira Fantôme jusqu'à Clichy en 1993 où la production d'*Insektors* (série de 26 x 13 minutes) pourra efficacement voir le jour. Elle prendra 4 ans de développement et de production. Entièrement animée en images de synthèse 3D, cette série a reçu 25 prix internationaux, dont un International Emmy Award en 1994 et un long métrage est envisagé.

En 1995, le Ministère de la Culture lui décerne le Grand Prix National de la Création audiovisuelle récompensant ainsi l'ensemble de sa carrière.

En mai 1996, il est nommé Chevalier de l'Ordre des Arts et des Lettres par le Ministre de la Culture.

En 1997, il accepte de faire partie du Conseil d'Administration du Festival d'animation d'Annecy et participe activement aux éditions 98 et 99 du Festival en organisant une série de conférences interNationals traitant des nouvelles technologies dans l'art de l'animation.

Gilbert LOUET
Infographiste, Chef animateur
Enseignant au CNBDI-LIN
39 ans

Intervenant principal dans le module et de l'option « Animation »

Issu de l'École des Beaux Arts, puis ayant poursuivi une formation artistique universitaire, Gilbert LOUET se passionne et se spécialise depuis 1980 pour les nouvelles technologies de l'image et du son.

Dès l'apparition des premières images informatiques réalisées avec les moyens de l'époque (cartes perforées, images "fil de fer" monochromes) il participe aux grandes étapes marquant l'évolution de l'image de synthèse. Il multiplie les expériences dans le domaine de la création artistique, celui de la recherche puis de la production audiovisuelle.

Il participe à des manifestations telles que FAUST (Festival des Arts de l'Univers Scientifique et Technique) à Toulouse, FAE (Festival des Arts Électroniques) à Rennes, et différents festivals de vidéo expérimentale.

Il collabore activement avec le CCETT à Rennes (Centre Commun d'Études des Télécommunications et de Télédiffusion) à la création d'images de synthèse réalisées à partir des programmes informatiques en développement (alpha-mosaïque, images vectorielles, ray-tracing...).

Infographiste, auteur-compositeur et réalisateur, il travaille de 1985 à 1989 au sein de la société GRAVI à Rennes.

En 1990 il rejoint la société Fantôme à Paris et prend la direction du studio 3D jusqu'en 1993. Il se consacre prioritairement à l'animation en tant que chef animateur sur la première série 3D "Les Fables Géométriques" (série 50x3mn).

De 1993 à 1997 il prend la direction de l'animation de la série "Insektors" (26x13mn). La série remporte plus de 25 récompenses interNationales dont un Emmy Award décerné par les USA en 1994. Par ailleurs il assure l'animation de nombreuses publicités et génériques de télévision.

Depuis septembre 1997 Gilbert LOUET se dirige vers l'enseignement de l'animation 3D au Laboratoire d'Imagerie Numérique du CNBDI à Angoulême, ainsi qu'à L'École Européenne Supérieure de l'Image de Poitiers. Parallèlement il poursuit une recherche artistique personnelle.

Jacqueline MEMIN
Directrice des études (formations professionnelles) au CNBDI
53 ans

Coordinatrice des « Stages en entreprise »

EXPERIENCE PROFESSIONNELLE :

1996-2000 : Chargée de mission
Centre national de la bande dessinée et de l'image à Angoulême

Organisation des stages de formation aux métiers du dessin animé : lay out, story-board, checking-compositing, décor numérique, infographie et animation sur les Maya et 3D Studio Max

*conception des documents d'inscription, sélection des candidats et gestion des stagiaires,
recherche et contacts fournisseurs arts graphiques et mobilier,
relationnel avec ANPE, ASSEDIC, Conseil régional Poitou-Charentes, et tous organismes liés à la formation professionnelle
recrutement des intervenants formateurs et gestion administrative,
relationnel avec le milieu professionnel du dessin animé.*

1986-1995 : Responsable du studio de dessin animé IDDH à Saint-Yrieix (16)

*Création et mise en place du site en 1986,
Aménagement des locaux,
Négociations avec fournisseurs pour mobilier, matériel et arts graphiques,
Sélection et recrutement des intermittents (de 25 à 65 intermittents à gérer en fonction des productions),
Secrétariat général du studio : commercial, administratif
Gestion du personnel (contrats, paie,...)
Relations avec les institutions administratives (DDTE, ANPE, ...),
Coordination entre Direction Générale de l'entreprise, Direction Financière et Direction de Production*

1983-1986 Secrétaire de Direction.
Assistante du Président Directeur Général
Société IMAGES ORDINATEUR, studio de dessin animé à St.Yrieix

*Création du studio,
Aménagement, installation des locaux,
Gestion du personnel (recrutement, paie, contrats)*

1970-1982 Secrétaire de Direction
Librairie HACHETTE - Société d'Édition - Paris 6ème

1966-1970 Secrétaire commerciale
Société d'Électronique L.G.D. à Choisy-le-Roi (94)

FORMATION

Formation "Management" en janvier 1996

Mouhsine OUMRI
Infographiste
38 ans

Intervenant dans le module « Traitement numérique de l'image et des autres médias » et dans l'option « Effets spéciaux et trucages numériques »

EXPERIENCES PROFESSIONNELLES :

Depuis 1997

Infographiste formateur 2D&3D

Centre national de la bande dessinée et de limage-Laboratoire d'imagerie numérique, Angoulême France

1993-95 :

Infographiste Animateur sur SOFTIMAGE (Silicon Graphics)

LUXAMINA, Luxembourg

° Création

° Production

° Formation 3 D

° Contrôle

° Animation des épisodes 11, 13, 14 et 15 de la série INSEKTORS diffusés sur Canal +, FR3, RTBF et ZDF

Checker sur PEGS (Silicon Graphics) pour la série BAMB

° Suivi du coloriage

° Contrôle des plans

° Checking

° Validation

1992-93

Infographiste sur TV PAINT (AMIGA)

AUVICOM, Metz

1990-92

Infographiste sur MAC

AFOREST-EMOM, Longwy

° Etudes et recherches

° Conception des plaquettes sur Illustrator, Photoshop et QuarkXpress

1990

Infographiste sur PAINT BOX

FRANCE 3 Nancy

1987

Réalisation d'une série d'émissions sur le dessin animé, la bande dessinée et la photo (série diffusée la même année)

1986-89

Infographiste pour la chaîne National marocaine (RTM)

° Invitation au 4e festival de film d'animation de Marly le Roi

° Réalisation de spots publicitaires créés en image de synthèse pour certaines agences de publicité

° Conception de sigles et logos pour l'Ecole National de Tourisme et pour la banque du Maroc

1985

Animateur et créateur de personnages de dessin animé traditionnel au Centre Cinématographique Marocain

FORMATIONS

1998

Formation sur le logiciel **Eddy** de Softimage

Pixel System Paris

1997

Stage de perfectionnement sur le logiciel softimage
Softimage France

School of Media London College of Printing and Distributive Trades
Formation sur le logiciel **Animo**
Londres

Laboratoire d'Imagerie Numérique au Centre National de la Bande Dessinée et de l'Image
CNBDI Angoulême

1996-97

Département de Perfectionnement des Ingénieurs et Cadres
INPL Nancy

1990

Agence de développement d'image de synthèse
ADIS Paris

1983

BAC en Sciences Expérimentales (MAROC)

DOMAINES D'INTERVENTION

- ° Animation
- ° Image de synthèse 2D et 3D
- ° PAO et DAO
- ° Montage vidéo
- ° Conseils graphiques
- ° Formation

Mathieu REYNES
Infographiste
Enseignant au CNBDI-LIN
23 ans

Coordinateur du module « Traitement numérique de l'image et des autres médias » et de l'option « Design volume et visualisation »
Intervenant majeur dans l'option « Animation »

FORMATION

1997/1998 : Master of art (Master European Media of Art) au CNBDI (Centre National de la Bande Dessinée et de l'Image) d'Angoulême en animation 2D/3D, réalisation d'un court-métrage mélangeant images 2D et 3D sélectionné au festival d'animation d'Annecy et de Valence.

1996/1997 : DEUG MIAS (Mathématiques et Informatique appliquées aux sciences) à la Faculté de Bordeaux I

1996 : BACCALAUREAT Série S avec mention "Bien"

EXPERIENCE PROFESSIONNELLE

1999/2000 : Assistant pédagogique à l'enseignement et le suivi des projets en animation 2D/3D au CNBDI d'Angoulême dans le cadre du service militaire (objection de conscience)

1999 et 2000 : Réalisation d'une affiche pour le festival de cinéma de Barbezieux

1999 : Recherche de personnages pour une série animée pour la télévision (projet abandonné)

1996 : Etude et réalisation d'un dessin pour une documentation interne de la compagnie AIR INTER

1995 : Etude et réalisation d'un logo pour un Photographe de Biarritz

1994 : 1er Prix d'un concours de création d'affiches sur le Cinéma à Bordeaux

LANGUES

Anglais : Bon niveau lu, parlé et écrit

Espagnol : Niveau scolaire

José XAVIER
Réalisateur

Coordinateur des modules « Animation », « Narration dessinée », « Mini projet » et de l'option « Animation »

Né à Lisbonne.

Au Portugal :études artistiques et musicales et films publicitaires en dessin animé.

1965 : installation à Paris. Animation des films de court-métrage de réalisateurs tels que Manuel Otero, Michel Boschet, Peter Foldes, René Laloux, etc.

Parallèlement à ces activités d'animateur, dessin, peinture, illustration dans des revues et journaux et exposition à la Biennale de Paris, au Centre Georges Pompidou, au Musée d'Art Moderne de Paris et dans diverses galeries d'art.

1973 : professeur de cinéma d'animation à l'Ecole Supérieure des Arts Appliqués "DUPERRE" de Paris. Durant cette même année, études de gravure (aquatinte) avec Alexandre Alexeïff et, parallèlement, réalisation du court-métrage DESERT. Egalement, quelques génériques en animation pour des longs métrages ainsi que des trucages de films-annonce.

1979 : prix Emile Reynaud pour le générique de l'émission "CINEMALICES" et en 1981 DESERT obtient, au festival de Chicago, la plaque d'or du meilleur film d'animation.

Directeur artistique associé de la société CARTOON FARM, réalisation de films publicitaires parmi lesquels les films LADY SHAVE qui obtient un Clio à Los Angeles.

1985/86 : réalisation de deux courts métrages : "Pierre et son Oie" et "Coup de Théâtre".

1989 : direction du film "Paris 1789" pour le bicentenaire de la révolution française ; mélange d'images de synthèse 3D et d'animation traditionnelle. Ce film reçoit, en 1990 à Imagina, le prix de la simulation.

1991/92 : après la réalisation de 52 épisodes de la série "Ernest le Vampire" pour FR3 France et la WDR, reprise des activités de professeur et de formateur auprès de sociétés tels que :- Département Recherche et Développement de la société TDI- C.F.T. Gobelins- L'Ecole Supérieure des Arts Décoratifs- L'Université de Paris I - La Sorbonne- Centre des Formations Multimédia PRAXINOS à Montpellier- Centre International de la Marionnette à Charleville
Retour aux images de synthèse avec la série INSEKTORS en créant pour la société FANTOME des personnages et des storyboard.

Dernièrement, réalisation de deux films publicitaires sur des dessins de FOLON.Réalisation pour la télévision, d'un conte de Noël de 26 minutes "AVRIL ET LE MARCHAND DE SABLE" et de plusieurs films pilotes.

Actuellement, réalisation de plusieurs courts-métrages : un cartoon intitulé "O CARRO ELECTRICO" et d'un ensemble de 6 films d'une minute sur des textes de Fernando Pessoa intitulés "PALAVRAS DE PESSOA" et "VARZEA" trois poèmes animés d'Armando Servais Tiago.

Depuis 1997 : responsable pédagogique de l'Master of artau Laboratoire d'imagerie numérique du CNBDI.

Filmographie succincte :

Publicitaires : 64 films

Génériques (longs métrages) : La Chèvre de Francis Weber
La Zizanie de Claude Zidi
L'Animal de Claude Zidi
Le Coup de Parapluie de Gérard Ouri
l'Avare de Jean Giraud

Génériques (TV) : Le Jury des douze
Cinémalises
René Chateau

Courts métrages (fiction) : Désert- Pierre et son Oie
Coup de Théâtre
Paris 1789

Séries : Ernest le Vampire (52 épisodes)

Moyens métrages : Here comes the bride
Avril et le Marchand de Sable