

**TOON BOOM**

# NEWS

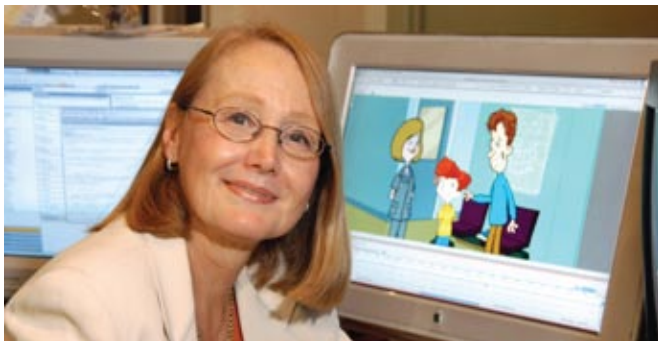
The animation community platform





## Reaching Out To Children

Toon Boom, in collaboration with **Maison Joseph Battat**, is making its first foray into mass market distribution with a special edition of Flip Boom bundled with a graphic tablet that will be distributed throughout **Costco Canada**. Thanks to its selection as a Gold Award winner by the Parents' Choice Foundation and the great feedback received from customers, **Flip Boom** was designated as the first animation software to be packaged as a toy. Stay tooned - more are coming to a store near you!



Early in October, Toon Boom celebrated an important event, **Joan Vogelesang's** tenth anniversary at Toon Boom. The entire team rallied to congratulate her on the remarkable contributions she has made to the growth of the company. As President and Chief Executive Officer, Joan has certainly proven to be a great leader, passionate about animation, driven by a global vision and focused on reaching, if not surpassing, objectives. Joan crosses continents and globe-trots around the world in her quest to reach her customers and be at the forefront of the animation field. Joan is highly respected in the animation industry and is considered as an expert in the business of animation. Congratulations!

With trademark passion and dedication, the Toon Boom team is maintaining a strong presence in Africa and the Middle East. Especially noteworthy is **Egypt**, where Toon Boom has established a permanent representation and is building a solid network of contacts at both the commercial and educational levels. Toon Boom is also sponsoring the first **Miniatoon Animation Festival** organized by Minia University from November 16 to 18, 2008, which is a great opportunity to showcase Egyptian and international talent. In addition, the team is very active in **Kuwait, Ghana, Senegal, Nigeria, Kenya, Madagascar and South Africa**, working in close collaboration with schools, rural initiatives and studios.

**During the fall, Toon Boom's presence at tradeshow will cover Canada, Mexico, France, India and Argentina.**

**Ottawa Animation Festival** September 17<sup>th</sup> to 21<sup>st</sup>,  
**Creanimax**, booth 14, October 8<sup>th</sup> to 10<sup>th</sup> in Guadalajara,  
**MIPCOM**, booth C1.05, October 13<sup>th</sup> to 17<sup>th</sup> in Cannes,  
**Broadcast India**, October 17<sup>th</sup> to 19<sup>th</sup> in Mumbai,  
and **Expotoons**, October 27<sup>th</sup> and 28<sup>th</sup> in Buenos Aires.

We certainly hope to see you there!

This issue's cover courtesy of **HGN Produções**

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Printed in Canada

## TOON BOOM STAR

This section is dedicated to Toon Boom employees. In each issue, we will introduce you to the people behind the technology and put a face to the voice you may have spoken to.

In 2006, **Ugo Sansoucy** joined the Support team as an intern. He was a fresh graduate from CEGEP where he completed his diploma in Multimedia integration. First, he developed his technical expertise with Toon Boom Studio and quickly ramped up with Toon Boom's higher end software. Ugo also acts as the moderator in Toon Boom's User Forums in which he provides useful information to users whenever a technical question is asked. Based on information he exchanges with customers, Ugo writes several articles for the knowledge-base tool available online enabling other users to find practical information on most common topics. Not only does Ugo take care of support online and by phone, he has also assisted customers remotely. As he knows Toon Boom software inside out, Ugo has also been assigned to give training to customers and is part of the internal user testing team. On a personal note, Ugo is engaged to Stephanie. They make a great team! Sharing a strong interest in online gaming, currently playing *World of Warcraft*, they spend their free time playing and taking care of their very active dog. They just bought a house and plan to move in it sometime next year to build their new nest. Congrats!



## IN MEMORIAM

It is with great sadness that we report the passing of **Frédéric Lebas**. He succumbed to cancer this summer at the age of 40. Just last June, Fred attended MIFA in Annecy as a Software Instructor and Demo Artist on the team. He had been working for Toon Boom for the past two years, taking care of support and training from the Toon Boom France office. His level of professionalism, his calm manner, and especially his kindness were appreciated by all studios he visited. Fred started his career in animation by doing compositing for one of the first animation studios in Paris called Animage, working on *Les Kangous* in 1995. Then he joined the MediaPegs team to take care of quality assurance and support on the PEGS software. In 2004, Frederic moved to Angouleme to work on several productions for Spirit Image and provided training EMCA. Back in Paris, Fred supervised the compositing team at Alphanim on the *Galactik Football* series before joining Toon Boom in 2006. When Fred was not on the road, he enjoyed going back to the family home in Sologne where he enjoyed carp fishing. His other passion was tennis. He even achieved a professional ranking in his youth. He is dearly missed by his friends, his family and his girlfriend. We extend our heartfelt condolences to all who knew him.

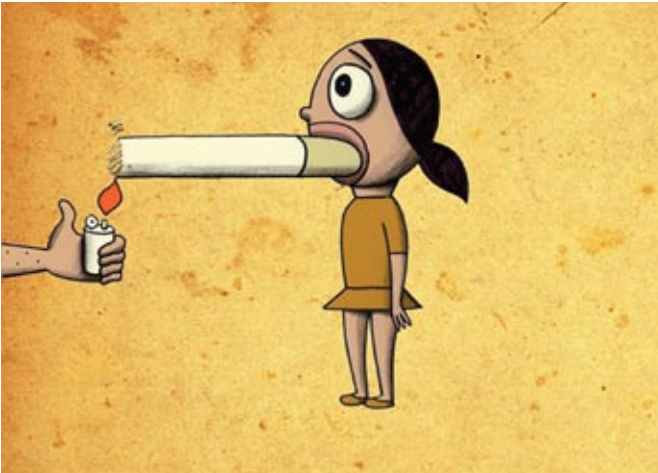


Image courtesy of Omar Grassetti

Based in Sao Paulo, Brazil, **Omar Grassetti** is a freelance illustrator for a wide range of clients, including book editors, magazines and publicity agencies. Omar is also a painter of fine art and a woodcutter. He has now returned to animation and is working on his second project using Toon Boom Studio. "The idea in my first project is to simulate a conventional cartoon to look like film, but using a hi-tech digital tool. (...) Toon Boom Studio can give that painterly hand drawn look to my animations," he commented. As part of his favourite features in Studio, Omar mentions the importing bitmap images with transparent areas, the peg elements and function editor, the dynamic camera effects and 3D space as well as the export to SWF and HTML features.



Image courtesy of Ayodhya Ouditt

**Ayodhya Ouditt** graduated from St. Mary's College in 2006 in Trinidad and Tobago. This 20 year old's main fields of interest are art, science and writing. Calling himself a sub-amateur, Ayodhya is exploring the wonderful world of animation using Studio. "Even though it's my first animation software, it's an enjoyable one. (...) Studio is easy to use, but it's still powerful. It can balance both parts of the work experience well, and that makes it an excellent tool," he commented. At the moment, he mostly creates line animation and he finds the *Show previous drawing* feature very helpful and truly instrumental to his creative process.

**Nye Warburton** is a Los Angeles-based writer, director and animator. He has a BFA from the University of Pennsylvania and an MFA from the Academy of Art University. Some of the companies he has worked for include MTV Animation, Electronic Arts, Sony Pictures Imageworks, 3D Site, Blur Studios, and most recently 20th Century Fox Features. His short animated film, *Magnetism*, has played at over 40 animation and film festivals around the world. Nye recently co-wrote, co-produced, directed and animated a 4-episode series called *Benny: Escaped Convict* which premiered June 26th on the new Comedy Central Originals website, atom.com. "I needed the most efficient pipeline to create animated elements that I could muster. Toon Boom Studio was simply the fastest, most efficient choice," shared Nye.



Image courtesy of Nye Warburton

Born in 1995, **Aladdin Assem Abdul Fattah** was 9 years old when he started using Toon Boom Studio. He now attends Al-Hedaya Language prep school in Egypt. Initially he worked with his older brother, drawing simple illustrations and animating them with Toon Boom Studio. "Later we decided to work separately to do our own animation. We tried a lot upgrading our animation using the features and simplicity of Toon Boom Studio. I love it so much because it makes it easy for me to do what I want and what I love doing," he commented. Ala finds his inspiration in funny situations he observes in his daily life, drawing simple figures with less details and pure colors.

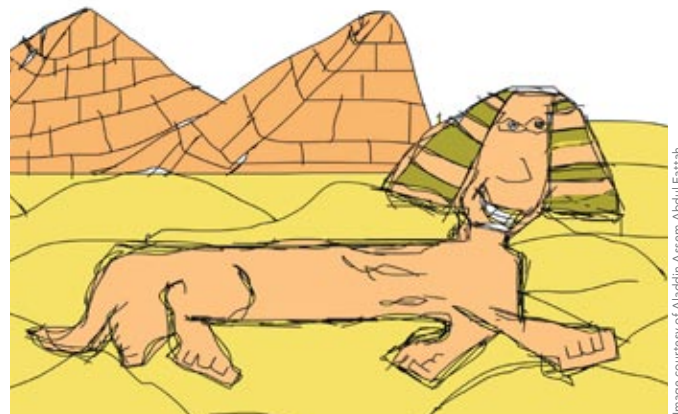


Image courtesy of Aladdin Assem Abdul Fattah



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"One more day and I'm out!" This is the phrase that the ant, Smith, the protagonist of the cartoon series *Swampy Tales*, repeats every morning. The night is tainted with mystery in every place, although it seems quiet during the day. In the marsh of the Swampies, with the dawn light, something more than a change of scene takes place: all its inhabitants undergo a strange metamorphosis, turning them into their day time alter-egos. The Spanish producer, Carlos Roca, with his animation team, **Tiburón de Animación**, is putting the finishing touches on the first Spanish cartoon series in high definition, entirely shot on Toon Boom pipeline: storyboard, animatic, prerecording, model design, rigging, animation, composition and special effects all in one package. "The change from traditional paperless animation to a completely unknown software program in Spain was a very risky gamble, but after carefully analyzing the characteristics of the software and having worked with other programs over the last 20 years gave me the confidence in Toon Boom's digital pipeline," shared Carlos Roca.

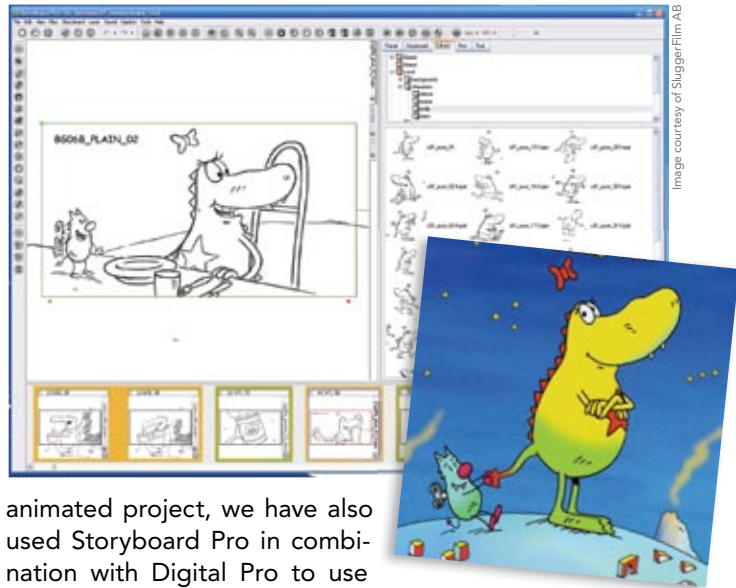


Image courtesy of SluggerFilm AB

animated project, we have also used Storyboard Pro in combination with Digital Pro to use the automatic lip sync feature. In Storyboard Pro we have exported each scene, with all its specific artwork, sound and length, as an individual project which then can be opened in Digital Pro where we have analysed the lip sync, exported the code in PDF format to be inserted into a traditional exposure sheet before printing and adding action notes," stated Michael Ekblad.



Image courtesy of Tiburón de Animación

**SluggerFilm AB** is a small independent Swedish studio with its roots in classic 2D animation, mainly feature and TV series. The team has always used animatics as the main tool for storytelling development, using techniques ranging from 35 mm film, Amiga computers and off line video editing. In their latest project, *Molly Monster* TV series (26 x 5 min), a coproduction with Ted Sieger and Little Monster in Switzerland, Alexandra Schatz Filmproduktion and Trickstudio Lutterbeck in Germany, they have for the first time used and integrated Toon Boom Storyboard Pro into their production pipeline to gain quality, save time and lower costs. "In Storyboard Pro we have built a library with character poses and backgrounds to be used whenever possible. All external board artists have drawn directly in Storyboard Pro using Cintiq screen tablets. The complete project file was then, over the net, shared with the director, who continued working with the animatic, adding dialogue, sound effects etc. Since *Molly Monster* is a traditional hand

Peter Joosten started **PJP Film** in 1983. They are now a full-sized creative TV production company. They deliver tape on table to broadcasters. They also produce adventures, video clips, commercials, documentaries, interesting news and TV reports/series. PJP Film produced TV programmes for children and grown ups. "We've used Flash in the beginning before we used Toon Boom Studio and then Digital Pro. That was no option. (...) For us it's a perfect animation program, the whole workflow of Digital Pro is fully integrated in our own (digital Final Cut Pro) workflow. We are very satisfied. The software allows us to produce the cartoon series in a rather fast and simple way. The first results were very satisfying for us. We get a good response and the public loves it," shared Peter.

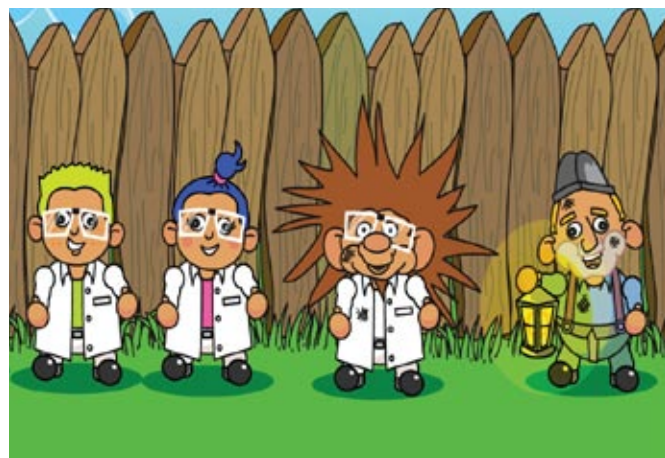


Image courtesy of PJP Film



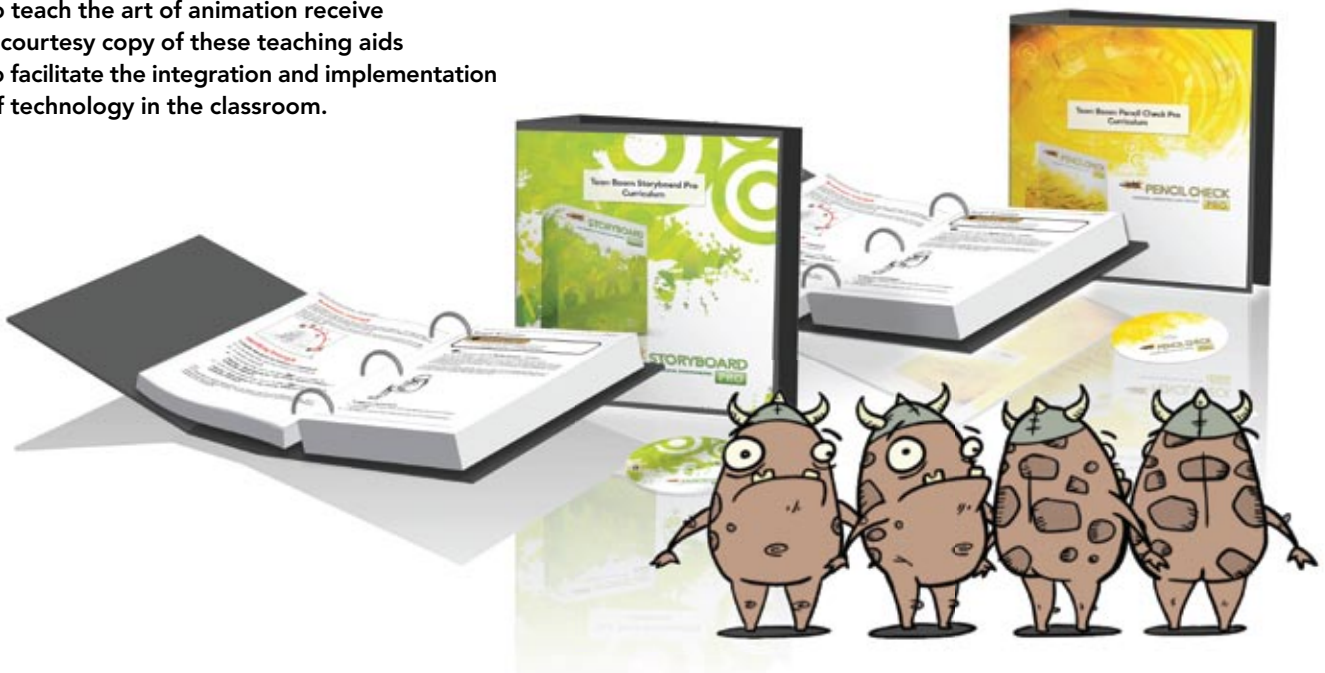
## Useful learning tools

Toon Boom has developed a complete set of curriculums for its professional line of products, namely Digital Pro, Storyboard Pro and Pencil Check Pro. These curriculums come in two editions: one for the Teacher and the other for the Student. Following a modular approach, each curriculum can be adapted to the school or teacher's needs and includes lesson material to complete the exercises.

The Storyboard Pro curriculum covers the storyboard creation and the generation of animatics. The Pencil Check Pro curriculum continues with line testing and building the Xsheet. The Digital Pro offers several options, depending on the animation style taught in

the classroom. Whether it is traditional, paperless or cut-out animation, teachers can find all the necessary lesson material to cover the relevant animation techniques and fully maximize how technology can support the creative process.

All schools adopting Toon Boom products to teach the art of animation receive a courtesy copy of these teaching aids to facilitate the integration and implementation of technology in the classroom.



## Check our Monthly Tips

Monthly tips related to all products are published on the Toon Boom web site. Covering a wide array of topics, they are a handy source of useful information to hobbyists and professionals alike. Unveiling various facets of each application, these tips enable users to understand the full power of the Toon Boom technology and bring their animation techniques to the next level.



### Latest tips related to Digital Pro:

- *Adapting a Character Design to Use Inverse Kinematics*
- *How to Animate an Arm Using Advanced Morphing*
- *Growing Plants*
- *When to Use the Inverse Kinematics Tool*



### Latest tips related to Storyboard Pro:

- *Importing a Final Draft Script in Storyboard Pro*
- *Creating Solid and Dynamic Poses*
- *Exporting Projects to Non Linear Editing Systems*



### Latest tips related to Studio:

- *Transferring material from Studio to Digital Pro*
- *Creating Printed Material*
- *Creating Perspective Grids for Your Projects*

All tips are posted online in the eLearning section of each product. Check them out!



### Cool Toon Boom Gear!

Toon Boom has partnered with Propell to develop a full line of merchandising, ranging from mugs to T-shirts and caps. New and exciting designs will be developed on an ongoing basis to make the selection as varied as possible. Check out the **Toon Boom Gear** at [toonboom.com](http://toonboom.com) and see what would make your Toon Boom day!



## Hot New Showcase

Check out the new and revamped Showcase and see work produced by Toon Boom community members. The community includes members who are hobbyists, professionals, schools and students. In addition, special categories include advertisement, feature and episodic works, all showcasing some great animation using Toon Boom products. Featured artists are highlighted in the Showcase with a link to their stories about their Toon Boom experiences. To submit a clip, please write to [showcase@toonboom.com](mailto:showcase@toonboom.com).

Send uncompressed QuickTime file format. During your export, make sure to select the Compression Codec Animation, Quality at Optimal (100%) with sound if needed. The minimum height size is 360 pixels.



Images courtesy of Ettamogah Entertainment

## Ettamogah Gets Animated using the Toon Boom Pipeline

**Ettamogah is an independent, privately-owned media & entertainment company, producing high calibre animation for broadcast, feature film and digital media. The studio produces carefully crafted animated cartoon projects and fully original concepts developed by the in-house creative team. With its substantial content library spanning over 50 years Ettamogah has a significant resource of wholly owned original IP from which to draw.**

Ettamogah animation properties are developed with strong and entertaining story lines, characters and environments, with a mind to creating an enduring brand that translates into strong consumer product and home-entertainment potential. The vision includes the development of a fully interactive cross media platform allowing users to download clips and gaming content for mobile devices, enter multiplayer online games, follow character blogs, contribute story ideas, order DVDs and other merchandise.

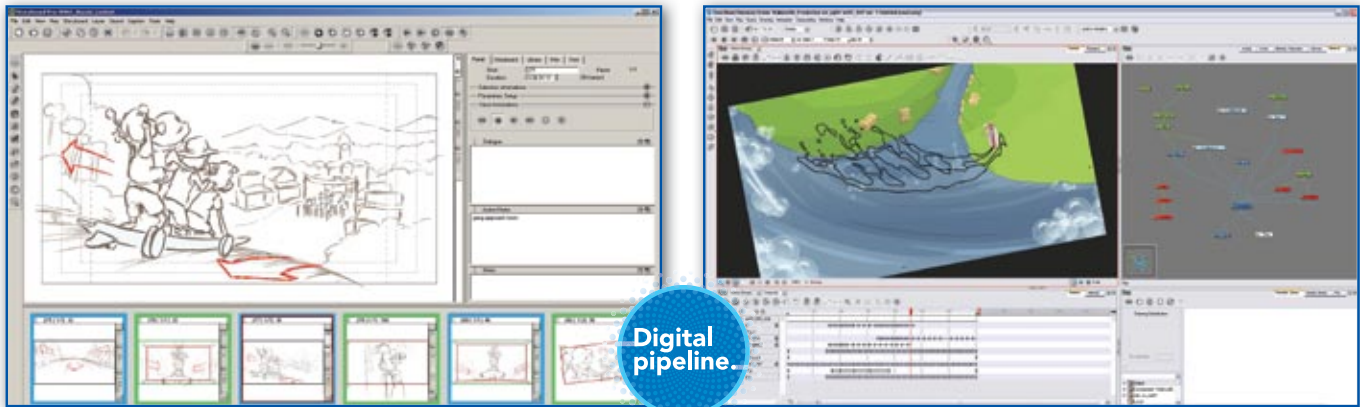
Ettamogah has recently established Australia's newest production studio of it's kind in Melbourne, catering to digital 2D and 3D long-term episodic and feature-length projects. Utilising a fully scalable gigabit Ethernet network, which provides the foundation for a large-scale production environment, all data is mirrored between two Sun NAS Devices located at two separate physical locations via a Dark Fibre pathway. The studio operates Windows/Linux/Mac operating systems to support production and administration requirements from pre through to post production. In establishing the 2D production environment, Ettamogah was seeking a true animation pipeline and selected Toon Boom Animation Inc, to equip the studio with the network animation solution, Toon Boom Harmony.

With years of collective experience in animation, film, television, new media and games, the Ettamogah Entertainment team embarks on the company's latest project, *Wakkaville*. *Wakkaville* follows the adventures of Jaz: a city girl, Buzza, a wannabe surfer who's afraid of water, Martin, a

farm boy with dreams of being a NASA engineer and Flick, Buzza's high octane little sister, as they explore their country town of crazy locals, solve mysteries and right wrongs.

With 26 x 24 minute episodes, *Wakkaville* uses the unique landscape of the outback in Australia as the background for the series. A rich painterly look is achieved





**“Storyboard Pro has become a valuable asset to our production process.”**

**“Harmony helps us achieve the polished results we require whilst improving productivity and reducing operational costs.”**

using Toon Boom’s design tools. Episodes are fast paced, colourful, and action driven. The series has been commissioned by Network Nine Australia. Ettamogah is currently negotiating rights deals with for overseas broadcasters.

In addition to producing *Wakkaville*, Ettamogah Entertainment has begun pre-production on a 3D animated series, and is currently negotiating production and co-production deals on a further two series, as well as an animated Feature Film.

“Storyboard Pro has become a valuable asset to our production process. Artwork is easily created and modified through the use of vector graphics and the intuitive hotkeys, whilst onion-skinning allows for the creation of successive panels with-

in a shot to elaborate action. A huge time-saver is the way in which backgrounds can either be imported or copied from existing shots. Editing is a breeze, with the ability to easily change the fielding of shots and the fact that camera moves are colour-coded. Shot-number-book-keeping is a thing of the past,” commented Leigh C. O’Brien, Executive Producer.

“There are many features within Toon Boom Harmony that we enjoy using in our current production. Being able

to view and organize library items, productions, episodes and shots from within one environment saves substantial amounts of time, as does the ability to set up cut-out characters using a hierarchical system. This ability also eliminates many problems inherent in digital cut-out animation. The availability of a graph editor enables animators to push the level of animation further while maintaining an uncluttered timeline. This in turn makes the animation easy to readjust when needed.”

“The compositing tools are very powerful. The ability to apply effects like motion blurs within the vector animation environment saves the need to export scenes to be composited in separate software. The effects modules that ship with Harmony coupled with the node based approach to compositing allow us to achieve what we need without wasting time.”

“Having an integrated production system, with every aspect of production working together cohesively is a significant asset in setting up a studio. The animation capability of the program is impressive and helps us achieve the polished results we require whilst improving productivity and reducing operational costs.”

“An added bonus is that although developed for a 2D environment, specific Toon Boom products such as Storyboard Pro, work equally as well in 3D animation production, providing greater productivity in the design and storyboard stages,” concluded Leigh.

The software will streamline production methods, implementing a completely integrated animation solution. The partnership cements Ettamogah Entertainment’s credibility as a long-term producer of quality animation.

As one of Australia’s fastest growing production studios, Ettamogah Entertainment is set to move forward with an exciting slate of new projects in the coming months. Stay tooned!





Images courtesy of HGN Produções

## Cut-out Makes Local Projects Affordable thanks to Digital Pro

Founded in 1989 by animator Haroldo Guimarães Neto, **HGN Produções** is an animation studio in São Paulo, Brazil, specializing in 2D and 3D animation. Originally, the studio started working on TV series projects mostly doing service work for large studios such as Disney. The studio produced eight episodes (from layout to camera - equivalent of two features) including *Gummi Bears*, *Bonkers*, *Goof Troop* and *Aladdin*. In addition, HGN develops and delivers animation projects for the local market, including TV commercials, specials and institutional videos. Also, HGN offers 2D and 3D animation training using state-of-the-art hardware and software.

HGN has been using Toon Boom products since 2000, mostly creating traditional animation. It was in 2007 that Haroldo Guimarães decided to adopt paperless methods and then discovered the benefits of cut-out animation production. "This approach opened us a lot of new business opportunities, making local animation projects more affordable and fast to deliver," shared Haroldo.

When you look at the quality of the animation HGN produces, you would think they have a huge team. Don't be fooled by appearances! When passion drives people, you can expect high standards and dedicated multi-task team members. Haroldo Guimarães Neto acts as designer, animator and animation producer. As a 1987 Cal Arts graduate, Haroldo studied under veterans Hal Ambro, Bob McCrea, Ray Aragon and the contemporary Glen Keane, Mike Giaimo, and Dan Hansen. While in California, he worked with Lee Mishkin, Fred Wolf (*Ninja Turtles*), Brad Bird (*Family Dog*, *Amazing Stories*) and Don Bluth (*An American Tail*). He later joined Walt Disney Feature Animation in the features production of *Oliver and Co.* and *The Little Mermaid*. Back in Brazil in 1989, Haroldo founded his studio and started to teach animation. He is a true believer of traditional animation fundamentals and spends a good portion of his training on them. He then introduces his students to Toon Boom Storyboard Pro, Digital Pro and Harmony. "My students



truly appreciate the access to Digital Pro Personal Learning Edition as they can continue and practice at home," he continues. Once training is over, Haroldo selects the best students and involves them in his projects. Three of them, Luis Gustavo Petronilho, Gabriel Neves and Antonio Junior are actually working with him doing character setup, animation and compositing.

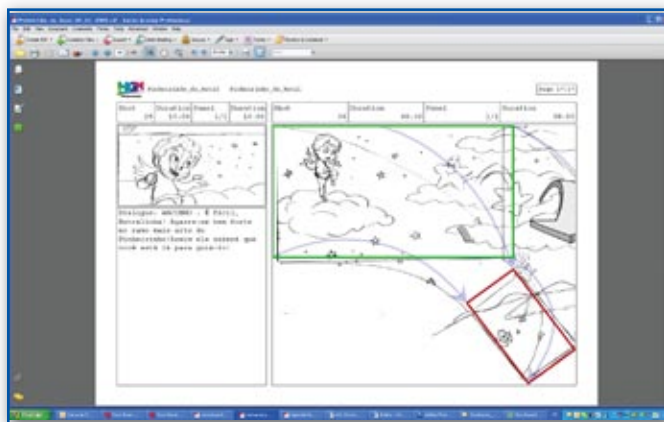
The team is about to complete a magnificent project on behalf of Editora Paulinas, a renowned publisher in Brazil. The project consists of three 15-minute shorts titled *Os 3 Fradinhos* (The 3 Little Friars), *O Pinheirinho de Natal* (The Christmas Pine Tree) and *Um desejo de Natal*

(A Christmas Wish). After receiving the scripts, the two-person team started working on the first short which they delivered in two months. For the second short, they were four and accomplished it in two months as well. The animation style they opted for is cut-out. For example, characters are all trees that walk around. The team combined paperless frame-by-frame animation with cut-out techniques to create the walk cycles. "It was great using the Wacom Cintiq to draw directly in the system. The drawing creation went much faster and we take full advantage of the onion skin and rotary light table capabilities," stated Haroldo.



After preparing the storyboards on paper and scanning them in Storyboard Pro, Haroldo set the camera moves and duration of each scene. He then exported the animatic to Digital Pro to recover the file structure and timing. "Storyboard Pro speeds up the production time a lot. I don't know how I could do it before. I see how important it can be in the production," he added.

Learning Digital Pro was facilitated by the video tutorial and the documentation, which made the whole process fast and efficient.



"Considering the requirements of our project, we created a palette for each character and prop, as well as a master palette file so that all team members could share the colour palettes. In addition, understanding how the templates work was great to become more efficient. We created reusable action templates, character templates, and backgrounds. As a traditional animator, the template library capabilities were a discovery for me. What used to take me six months before would only take me one month today," declared Haroldo.

The team is small but highly productive. They all work on scene set-up, animation and compositing. Each one must

learn to do everything. They can easily send files to their clients to get approvals and comments, which makes them very happy. As the technology is there to support the production process, Haroldo enjoys focusing more on the creative process, namely the character and background design.

This project is targeted for DVD right in time for Christmas. As the team was notified they needed to deliver the project in HD format after the second short's production, they could easily re-render the first short without having to worry about anything.

In addition, Haroldo and his team are busy with service work for North American studios. They also develop their own concepts for a TV series and a feature film.



From left to right, Gabriel Neves, Antonio Junior, Luis Petronilho and Haroldo Guimarães

"With cut-out and paperless techniques combined, I can see a lot more business opportunities for my studio. I plan to build a large production base that could handle projects for the larger studios. This is why I also teach animation using Toon Boom products and a combination of techniques to be ready when the time comes," concluded Haroldo enthusiastically.

HGN has certainly built its much-deserved good name within the animation industry. When passion and technology set the ground for growth and quality work, one can only feel admiration and pride for this fantastic studio and wish them continued success for many years to come.



Image courtesy of Forsyth Tech

**Forsyth Technical Community College** (Forsyth Tech) in Winston-Salem, NC has a rich history and a reputation for excellence due to high academic standards and its ability to respond to the community's needs relating to workforce development. In an economy that is shifting to a knowledge-driven one, Forsyth Tech has started a two-year Digital Effects and Animation Program leading to an AAS degree.

The Digital Effects and Animation Technology (DEAT) curriculum is designed to provide students with the training necessary to become competent in creating, manipulating, and animating digital images. These skills have application in the production of a variety of moving image forms. Students will take courses covering computer hardware/software applications, computer animation, creation and manipulation of digital images and nonlinear editing. They will become proficient at using media industry standard hardware/software to generate and manipulate images, and create digital special effects.

Students are currently using Toon Boom Studio in their 2D Design and Animation classes. Completing their first year, students used Toon Boom Studio to create short animations and have entered projects in the "My Toons" competition. This fall semester the program will upgrade to Toon Boom Digital Pro. The faculty and students are excited about all the new features and improvements that Digital Pro will provide. Toon Boom is an integral part of the program affording the students the opportunity to use software that is recognized as a standard in the animation profession. Upon completion of this program, students will be able to generate moving images and manipulate captured images for a variety of media production appli-

cations. Graduates should qualify for employment in the creation and/or editing of a variety of media forms.

This fall, the DEAT program will out reach to high schools providing information and animation experiences involving 2D and 3D applications to create a workforce training pipeline for design from high school through college to employment. Forsyth Tech's other animation collaborative efforts in the community are with the Center for Design Innovation, Winston-Salem State University (WSSU), and University of North Carolina School for the Arts (UNCSA). Both Universities offer Animation Degrees. This collaboration will allow students opportunities to continue their animation studies in a four-year degree program. The Center for Design Innovation fosters cross-disciplinary research and entrepreneurial activity related to design and innovation. It provides educational programming focused on design and innovation, and acts as a design-based business cluster accelerator, to make the Piedmont Triad Region of North Carolina a recognized center of design across the country.

Created in 2000 by the President of Senegal, his Excellence Maître Abdoulaye WADE, **La Case des Tout-Petits** (CTP) is a community based initiative targeted to youth. In this program, the mandate is to establish a sound educational structure in urban and rural areas. That structure trains children up to 6 years old in order to set them for success during their schooling without losing sight of their social and cultural values. In addition, CTP promotes well rounded development, offering balanced and healthy nutrition as well as intellectual motivation and care. CTP has chosen to implement Flip Boom in their classrooms, enabling teachers to incorporate animation for pedagogical purposes and expose students to information technology.



Image courtesy of La Case des Tout-Petits

**Orange County Department of Education** (California) provides support, services, innovative programs and training for Orange County's 28 school districts. The Orange County Animation Project (OCAP) was conceived as an alternative way to engage students, reducing high school drop out rates and ultimately increasing the numbers attending college. About 40 teachers participate in OCAP, many using ACME Network's curriculum as a basis for teaching animation principles. An equipment "starter kit" consisting of a pencil test system, light box, one copy of Toon Boom Studio software and a Wacom tablet are distributed to participating classrooms. As teachers become comfortable with animation, they add more hardware and software to broaden students' experience. Two years ago, OCAP selected Toon Boom Studio software following research on various packages, due to its robust features and ease of use. Training was arranged for the teachers, which was enthusiastically embraced. Subsequent training has been provided, and earlier this year, OCDE videotaped the training, providing video clips on the OCAP website for ongoing help or as a "refresher". At least four teachers have purchased classroom sets of Toon Boom and last spring a pilot program with University of California Irvine, paired a "digital scholar" (graduate student) with an OCAP teacher and her class of at-risk sophomores using Toon Boom Studio as the foundation for their curricular unit.

A digital evolution is taking place in the Visual Communications Department (VCD) at the **Alberta College of Art and Design** in Calgary. With the help of Toon Boom, VCD Department head Rik Zak is moving the curriculum into the realm of content creation, motion graphics and animation. To assist with this initiative a digital animation studio was created, implemented by animation specialist Kevin D.A. Kurytnik, with Toon Boom Digital Pro as the key animation software. 2008 saw animation introduced into the core curriculum of Design. A second-year assignment was created around the morph component of Digital Pro to create an animated metamorphosis project from what was previously a print assignment, consisting of a letter changing into an animal themed company logo, with excellent results. In their fourth year of training the students choose to specialize in one of four streams: Advertising, Design, Illustration, or Character Design. 2008 also saw the fourth year Character Designers use Toon Boom, taking their original character designs and using Digital Pro to animate motion loops, again with impressive results. The success of these assignments is spurring a thorough review of core curriculum to further incorporate animation into the VCD academic structure, and the implementation in 2008/2009 to have fourth year Character Design students create their own short animated narratives. "With the VCD program's successful strategy of emphasis on typographic design and classical drawing skills there is great potential to add to this with animation and motion graphics, with Toon Boom being the perfect tool to help the department go from strength to strength," stated Kevin D. A. Kurytnik, instructor at VCD.



Image courtesy of South African Broadcasting Corporation

## South Africa's first 2D animation learnership in full swing!

The **Industry Development division of the South African Broadcasting Corporation (SABC)** has taken the initiative by responding to the pleas of concerned viewers and industry alike about the lack of local animation content being broadcast in South Africa. How did they do this? By initiating a 2D animation learnership and ensuring that a few of the country's creative youth are afforded the opportunity to put their ideas and talent in motion. Six people who are young, talented and ambitious, but disadvantaged were given the chance to participate in a 10-month 2D animation learnership. The first of its kind in South Africa! Four women and two men, aged 21 to 25, from different spheres of life and art are involved in the program. This learnership, which started on the April 1, 2008, is facilitated by Natalie Delpont, through her company, Portal to Learning - a MAPPP-SETA accredited training provider.

Classes include intense Life Skills sessions, plus an understanding of basic finance and general business operations. The MAPPP-SETA will ensure for quality assurance on this learnership. Michael Robertson, known for his alternative animation style and wacky content, is the group's lead trainer and supervising director. The learners were introduced to all aspects of the Animation process, covering the Fundamental unit standards of "Draw from Life"; "Analyze Motion" and "Develop visual elements for animation ". Participants have also learned about creating character 'bibles', scripting, storyboarding, tendering for projects, and more. They have had the opportunity to be mentored by the industry's finest producers, directors and storytellers. Harry Ravelomanantsoa, Director of Sales for Toon Boom Africa, led the operational training on Digital Pro, taking the learners to a much higher level than they had ever expected. The expected outcome of the learnership is that the learners will obtain a qualification: 'a National Certificate: 2D Animation', earning them 136 SAQA credits. Beyond that, the group will be producing an exciting 20 minutes made up of a series of 5 x 4 minute episodes which will be broadcast on SABC soon after the learnership is complete. The teams' enthusiasm and explosive creativity is definitely going to blow SA's audiences minds away! **Check out the 'News' section at [www.portaltolearning.co.za](http://www.portaltolearning.co.za) for an update and images of the learners.**



**Animating the world.**