CONTEST DESCRIPTION

CONTEST AREA: 2D Computer Animation	LEVEL: Secondary
COMPETITION SCHEDULE: Livestream Test: Tuesday, April 13 1:00-2:00pm **Competition Date Thursday, April 15** Orientation - 8:00 am Start 8:30 Lunch 12:00-12:30 Ends – 3:45 Submission due – 4:00pm	LOCATION: Competitor's School. See Competition Format information below
Duration: 6 hours 45 minutes	REGIONALIZED: no

COMPETITION FORMAT: (Virtual/ In School)
All secondary competitors will be competing with in their school environment and must arrange in advance with a teacher for a safe competition location, according to their school's Covid-19 safety policies. They will need to prepare their competition space with all of the required tools, equipment, materials, and technology (as listed below) that will be needed to complete the competition. Teachers and competitors will need to work together to ensure the competitor is ready for success on their competition day.

Each competitor must have a teacher/ supervisor available throughout the day, in case of incident. (Teacher/Supervisor must be present at the competition orientation.)

Competitors and Teachers should be prepared to receive additional information about the competition projects, livestreams, shipping, etc. prior to the competition. Please ensure you are double checking for emails from Skills, including checking junk mail.

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PROJECT SUBMISSION DEADLINE: <u>April 15th by 4:00PM</u>
PROJECT SUBMISSION LINK:
- https://form.jotform.com/SkillsAB/2021PSCC
- Multiple files can be uploaded at once, each file has a maximum size of 1G. If file sizes are larger than 1G, please follow alternate instructions through the submission link.

ACCEPTED FILE TYPE: pdf, doc, docx, xls, xlsx, csv, txt, rtf, html, zip, mp3, wma, mpg, flv, avi, jpg, jpeg, png, gif. If you would like to submit a different type of file, please place it in a zip folder.

To create a zip file – Select all the files that you would like to submit and right-click your mouse, a menu will open, select Send To, and then click on Compressed (zipped) folder. A zip file will then be created containing your submission documents.
Submissions will be due within 15 minutes of the end of competition time. Please note: Late submissions sent after the date and time specified above will not be accepted.

WEBEX LIVESTREAMS:
Tech Check: A "Tech Check" will take place prior to the competition with the purpose of giving the competitor an opportunity to ensure they have all of the necessary technology in place to join in their virtual orientation meeting the morning of their competition. On the competition day, there will be no time to work out technology issues. This is the opportunity work out any unforeseen issues and to start your competition day off prepared. There may also be an opportunity to ask questions regarding the competition day if time allows. **An email with the WebEx link will be sent out in advance of the competition.**

Competition Orientation: The competition will begin with a virtual orientation. Competitors will join the assigned videoconference link that will be emailed to all registered competitors for the competition orientation. Camera's MUST be on and competitors visible on the camera during the orientation.

SAFETY:
The health, safety and welfare of all individuals involved with Skills Canada Alberta are of vital importance. Safety is a condition of participation with Skills Canada Alberta and shall not be sacrificed for the sake of expediency. At the discretion of the judges and technical committees, any competitor can be denied the right to participate should they not have the required proper safety equipment and/or act in an unsafe manner that can cause harm to themselves or others.

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Safety Checklist: It is the responsibility of each competitor and teacher to review the Safety Checklist (https://skillsalberta.com/additional-2021-competition-resources/) in advance of the competition and ensure they are able to meet all safety requirements. During the orientation, the safety checklist will be formally reviewed.

AWARDS CEREMONY INFORMATION: Please join us for a live virtual awards ceremony on May 13th at 6:30PM.

Please note: This document is subject to change as competition information is updated. Competitors are responsible for staying up to date with the most recent information. Check the footer for last updated date. Changes will be highlighted in yellow.

CONTEST INTRODUCTION

In the creative field you are often tasked with daunting deadlines and expectations. Even when time is short proper planning can give you focus and the ability to achieve what you set your mind to.

SKILLS AND KNOWLEDGE TO BE TESTED

- Your ability to work under tight deadlines will test your abilities and knowledge of the programs and principles of planning, execution, and time management.
- The principles of animation (Squash and stretch, anticipation, staging, follow through and overlapping action, slow outs/slow ins, arcs, secondary action, timing & spacing, exaggeration, and appeal)

PROJECT DESCRIPTION

Create a 4 second looping animation based off of the provided theme.

SUBMISSION REQUIREMENTS

(See Submission information on page 2)

- Animation needs to loop
- Animation needs to be exactly 4 seconds long (no more, no less)
- Should incorporate the principles of animation
- Planning drawings of assets and storyboards

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- Video resolution should be 864 wide x 1080 high (pixels)
- A video file encoded with Media encoder (.avi, .mov or .mp4)
- Zip folder containing the planning drawings and encoded video, labeled with your name

EQUIPMENT & MATERIALS
Skills Canada Alberta Provided Tools, Materials, and Equipment

Storyboard sheets	Asset design sheets	

Competitor Provided Tools, Materials, and Equipment*

Computer	Required animation software	Webcam

*Competitors and schools will need to work together to arrange for the tools, equipment, and materials provided by the competitor. If a competitor and/or school is not able to procure a certain item, please contact mikes@skillsalberta.com to inquire if additional arrangements can be made.

VIRTUAL COMPETITION RESOURCE SUPPORT FORM
A $40 competition resource subsidy is available to all competitors. It is intended for items that were purchased to support competitors (e.g. food supplies, materials, technical equipment, tools, etc.). The form can be accessed at the following link: https://skillsalberta.com/additional-2021-competition-resources/

JUDGING CRITERIA
- Does the animation loop seamlessly
- Incorporation of animation principles
- How well does it match the provided theme
- Is the resolution correct
- Is thew animation 4 seconds exactly
- Is the file in the required format
- Planning drawings/ storyboards are in the submission folder

2D Animation Rubric				
Storytelling and Planning (20 Marks)				
	1	2	3	4
Storyboard: <u>Clarity and Completeness</u> • storyboard covers all elements to be communicated to the audience: character, setting, motion, sequencing, camera shots, transitions, dialogue, and sound	The storyboard is <u>incomplete</u>; you have trouble understanding the story and how it's being told	A <u>partial</u> storyboard was provided: you understand the story but not how it's to be told	The storyboard is <u>sufficient</u>, you understand the story and how other elements work together to tell it well	The storyboard is <u>in-depth</u>: most people could follow it to produce a quality animation that follows the author's vision
Storyboard and Model Sheet: • the final animation reflects the planned storyline	There is only a <u>vague connection</u> between the planning and final animation	There is a <u>credible relationship</u> between the planning and the animation	The animation demonstrates a <u>good connection</u> to the planning	The final animation has a <u>clear connection</u> to the planning
Story: • <u>elements</u> (character, setting, motion, sequencing, camera shots, transitions, dialogue, and sound) <u>complement the storyline</u>	There is <u>little evidence</u> that elements were chosen to complement the story	Some elements <u>did relate</u> to the story	<u>Most</u> elements <u>complemented</u> the story	The elements chosen were <u>insightful and memorable</u> complements to the story
Story: • made <u>use of the theme</u>	The story is a <u>minimal</u> nod to the theme	The story is a <u>general</u> reflection of the theme	The story is a <u>clear</u> statement of the theme	The story is an <u>insightful</u> application of the theme

Story: • structure and engagement	Little structure or emotional appeal to the story	The story has interesting moments or action	The story builds and holds our interest	We take an emotional journey with this story from beginning to climax to final resolution
Story Telling Total				

Character Design (12 Marks)				
	1	2	3	4
Character quality: • a judgment of the best individual character in terms of structure, proportion, and appeal	(Character quality is worth double marks)			
	The character is vague or 'unlikely'	The character is believable	The character has obvious appeal or personality	The character design is insightful and engaging
Characters • look and style	Appear to be of little or no relevance to the story	Are related to the story	Are useful additions to the story	Add to the story in specific and meaningful ways
Character Design Total				

Aesthetics (16 Marks)				
	1	2	3	4
Colour: • effective use of	Colour use is random or distracting	Colour use is basic or unobtrusive	Colours and colour theme complement the animation	Effective and purposeful colour use adds to the story
Lighting and shapes: • help create desired mood	Lighting and shapes have no relation to the mood	Lighting and shapes are a minor contribution to the mood	Lighting and shapes facilitate the mood in a real way	Lighting and shapes are significant pieces of an immersive feeling

Sound: • effective use of	Sound use is random or distracting	Sound use is basic or unobtrusive	Sounds complement the animation	Effective and purposeful sound use adds to the story
Design: • unity between the characters, environment and props	The is little or no unity	Unity is somewhat lacking	There is sufficient unity to communicate a style	There is complete unity and a strong style
Aesthetics Total				

Animation (16 Marks)				
	1	2	3	4
Camera use: • intentional and effective use of camera shots, angles, or movements	Camera shots, angles, or movements are absent or unintentional	Shots, angles, or movements are obviously planned and work	Shots, angles, or movements add impact to various parts of the animation	Shots, angles, or movements are a strong visual storytelling component throughout this animation
Animation principles: • effective use of	Basic animation principles are absent	Some use of basic principles	The use of animation principles is obvious	Animation principles add significantly to the story
Movement: • of characters or objects	Is stilted or jerky	Is basic and workmanlike in most places	Is consistently good throughout	Is fluid and convincing
Acting: • characters' expressions or posing provoke empathy or emotion in the audience	The characters lack expression or expressive movement	Expression or movement begins to liven characters	The characters are convincing in their expression or movement	The characters are captivating in their expression and movement
Animation Total				
TOTAL SCORE				

TIE BREAKING PROCESS
A third-party judge will be brought in to break any ties

CLOTHING REQUIREMENT

Appropriate work clothing must be worn to compete. All clothing must be neat and clean, and free of rips and tears.

ADDITIONAL INFORMATION

Skills Canada Alberta Regional and Provincial Rules and Regulations
Regional and Provincial Rules and Regulations

Competitor Registration
Registration for Provincial Skills Canada Competition (PSCC) will open online at https://portal.skillsalberta.com/ on January 14, 2021 at 8:30 AM.

Lunch
Lunch will be provided by Skills Canada Alberta

Virtual Awards Ceremony
The Virtual Awards Ceremony will take place **Thursday, May 13th at 6:30PM**. A link will be made available on the website with additional information.

Team Alberta Information
Team Alberta will be selected from competition Gold medalists who will then be eligible to participate at the Skills Canada National Competition (SCNC) in a virtual format May 25-30, 2021. It is recommended that competitors review the SCNC contest description to be familiar with the national contest description and project at http://www.skillscanada.com/.

Ethical Conduct

We recognize that participants will be competing individually in their own unique environments. We expect all competitors to compete fairly, respecting and abiding by the established rules in the true spirit of Skills Canada Alberta.

Letter of Participation

Competitors who participate in the 2021 Provincial Skills Canada Competition are eligible for a Letter of Participation that can be downloaded on the Registration Portal after the competition ends.

COMMITTEE MEMBERS

Kevin Hayes
Greg Driedger
Rob Petrovic

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STORY BOARD SAMPLE

TITLE :

WRITTEN BY :

TEAM

page

ACTION

SOUND

NOTES

ACTION

SOUND

NOTES

ACTION

SOUND

NOTES

STORYBOARD SYMBOLS

Camera Movements

- Racking
- Zoom Out
- Zoom In
- Pan Right / Pan Left
- Dolly In
- Dolly Out
- Tilt Up
- Tilt Down
- Pedestal Down
- Pedestal Up
- Track Right / Track Left

Character Movements

- Turning Right / Turning Left
- Moving Right / Moving Left
- Moving Down / Moving Up

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MODEL SHEETS

Perspective (3/4 Front)	Front
Side	Back

12 PRINCIPLES OF ANIMATION

THE 12 BASIC PRINCIPLES OF ANIMATION Paraphrased from the "Illusion Of Life" by Frank Thomas & Ollie Johnston. (pp.47-69) Look these up and read the original version for a complete understanding.

1. SQUASH AND STRETCH
This action gives the illusion of weight and volume to a character as it moves. Also squash and stretch is useful in animating dialogue and doing facial expressions. How extreme the use of squash and stretch is, depends on what is required in animating the scene. Usually it's broader in a short style of picture and subtler in a feature. It is used in all forms of character animation from a bouncing ball to the body weight of a person walking. This is the most important element you will be required to master and will be used often.

2. ANTICIPATION
This movement prepares the audience for a major action the character is about to perform, such as, starting to run, jump or change expression. A dancer does not just leap off the floor. A backwards motion occurs before the forward action is executed. The backward motion is the anticipation. A comic effect can be done by not using anticipation after a series of gags that used anticipation. Almost all real action has major or minor anticipation such as a pitcher's wind-up or a golfers' back swing. Feature animation is often less broad than short animation unless a scene requires it to develop a characters personality.

3. STAGING
A pose or action should clearly communicate to the audience the attitude, mood, reaction or idea of the character as it relates to the story and continuity of the story line. The effective use of long, medium, or close up shots, as well as camera angles also helps in telling the story. There is a limited amount of time in a film, so each sequence, scene and frame of film must relate to the overall story. Do not confuse the audience with too many actions at once. Use one action clearly stated to get the idea across, unless you are animating a scene that is to depict clutter and confusion. Staging directs the audience's attention to the story or idea being told. Care must be taken in background design so it isn't obscuring the animation or competing with it due to excess detail behind the animation. Background and animation should work together as a pictorial unit in a scene.

4. STRAIGHT AHEAD AND POSE TO POSE ANIMATION

Straight ahead animation starts at the first drawing and works drawing to drawing to the end of a scene. You can lose size, volume, and proportions with this method, but it does have spontaneity and freshness. Fast, wild action scenes are done this way. Pose to Pose is more planned out and charted with key drawings done at intervals throughout the scene. Size, volumes, and proportions are controlled better this way, as is the action. The lead animator will turn charting and keys over to his assistant. An assistant can be better used with this method so that the animator doesn't have to draw every drawing in a scene. An animator can do more scenes this way and concentrate on the planning of the animation. Many scenes use a bit of both methods of animation.

5. FOLLOW THROUGH AND OVERLAPPING ACTION

When the main body of the character stops all other parts continue to catch up to the main mass of the character, such as arms, long hair, clothing, coat tails or a dress, floppy ears or a long tail (these follow the path of action). Nothing stops all at once. This is follow through. Overlapping action is when the character changes direction while his clothes or hair continues forward. The character is going in a new direction, to be followed, a number of frames later, by his clothes in the new direction. "DRAG," in animation, for example, would be when Goofy starts to run, but his head, ears, upper body, and clothes do not keep up with his legs. In features, this type of action is done more subtly. Example: When Snow White starts to dance, her dress does not begin to move with her immediately but catches up a few frames later. Long hair and animal tail will also be handled in the same manner. Timing becomes critical to the effectiveness of drag and the overlapping action.

6. SLOW-OUT AND SLOW-IN

As action starts, we have more drawings near the starting pose, one or two in the middle, and more drawings near the next pose. Fewer drawings make the action faster and more drawings make the action slower. Slow-ins and slow-outs soften the action, making it more life-like. For a gag action, we may omit some slow-out or slow-ins for shock appeal or the surprise element. This will give more snap to the scene.

7. ARCS

All actions, with few exceptions (such as the animation of a mechanical device), follow an arc or a slightly circular path. This is especially true of the human figure and the action of animals. Arcs give animation a more natural action and better flow. Think of natural movements in the terms of a pendulum swinging. All arm movement, head turns and even eye movements are executed on an arc.

8. SECONDARY ACTION

This action adds to and enriches the main action and adds more dimension to the character animation, supplementing and/or re-enforcing the main action. Example: A character is angrily walking toward another character. The walk is forceful, aggressive, and forward leaning. The leg action is just short of a stomping walk. The secondary action is a few strong gestures of the arms working with the walk. Also, the possibility of dialogue being delivered at the same time with tilts and turns of the head to accentuate the walk and dialogue, but not so much as to distract from the walk action. All of these actions should work together in support of one another. Think of the walk as the primary action and arm swings, head bounce and all other actions of the body as secondary or supporting action.

9. TIMING

Expertise in timing comes best with experience and personal experimentation, using the trial and error method in refining technique. The basics are: more drawings between poses slow and smooth the action. Fewer drawings make the action faster and crisper. A variety of slow and fast timing within a scene adds texture and interest to the movement. Most animation is done on twos (one drawing photographed on two frames of film) or on ones (one drawing photographed on each frame of film). Twos are used most of the time, and ones are used during camera moves such as trucks, pans and occasionally for subtle and quick dialogue animation. Also, there is timing in the acting of a character to establish mood, emotion, and reaction to another character or to a situation. Studying movement of actors and performers on stage and in films is useful when animating human or animal characters. This frame by frame examination of film footage will aid you in understanding timing for animation. This is a great way to learn from the others.

10. EXAGGERATION

Exaggeration is not extreme distortion of a drawing or extremely broad, violent action all the time. It¹s like a caricature of facial features, expressions, poses, attitudes and actions. Action traced from live action film can be accurate, but stiff and mechanical. In feature animation, a character must move more broadly to look natural. The same is true of facial expressions, but the action should not be as broad as in a short cartoon style. Exaggeration in a walk or an eye movement or even a head turn will give your film more appeal. Use good taste and common sense to keep from becoming too theatrical and excessively animated.

11. SOLID DRAWING

The basic principles of drawing form, weight, volume solidity and the illusion of three dimension apply to animation as it does to academic drawing. The way you draw cartoons, you draw in the classical sense, using pencil sketches and drawings for reproduction of life. You transform these

into color and movement giving the characters the illusion of three-and four-dimensional life. Three dimensional is movement in space. The fourth dimension is movement in time.

12. APPEAL

A live performer has charisma. An animated character has appeal. Appealing animation does not mean just being cute and cuddly. All characters have to have appeal whether they are heroic, villainous, comic or cute. Appeal, as you will use it, includes an easy to read design, clear drawing, and personality development that will capture and involve the audience's interest. Early cartoons were basically a series of gags strung together on a main theme. Over the years, the artists have learned that to produce a feature there was a need for story continuity, character development and a higher quality of artwork throughout the entire production. Like all forms of story telling, the feature has to appeal to the mind as well as to the eye.

Reference:

http://www.animationtoolworks.com/library/article9.html