

# 2022 SECONDARY SKILLS CANADA ALBERTA VIRTUAL COMPETITION

INSPIRE.  
DEVELOP.  
ELEVATE.



## CONTEST DESCRIPTION

<p><b>CONTEST AREA: 3D COMPUTER ANIMATION</b></p>	<p><b>LEVEL:</b> Secondary</p>
<p><b>COMPETITION SCHEDULE:</b>  <b>Competition Date: Tuesday April 12, 2022</b>  <b>Duration: 6.5 Hours</b>  Mandatory Registration – 7:30AM  Mandatory Orientation - 8:00AM  Start 8:30AM  Lunch 12:00-12:30PM  Ends – 3:30PM  Submission due – 3:45PM</p>	<p><b>LOCATION:</b> COMPETITOR’S SCHOOL. SEE COMPETITION FORMAT INFORMATION BELOW</p> <p><b>LIVESTREAMED:</b>  <b>NO – COMPETITORS WILL BE REQUIRED TO REMAIN ON WEBEX, BUT CAMERAS CAN BE TURNED OFF</b></p>
<p><b>COMPETITION FORMAT: (VIRTUAL/ IN SCHOOL)</b>  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.</p> <p>Each competitor must have a teacher/supervisor available throughout the day, in case of incident. (Teacher/Supervisor must be present at the competition orientation.)</p> <p>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.</p> <p><b>WEBEX LIVESTREAMS:</b>  <b>Competition Registration and Orientation:</b> The competition will begin with a mandatory virtual registration. Competitors will join the assigned link that will be emailed to all registered competitors and registering teachers in advance. This will be the time that competitors are able to check in and ensure sound, cameras, and tech are working appropriately. The registration will be followed by competition orientation. Camera’s <b>MUST</b> be on and competitors visible on the camera during the orientation.</p>	

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## PROJECT SUBMISSION LINK:

- <https://form.jotform.com/SkillsAB/2022SCAVC>
- 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.**

## 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.

**Safety Checklist:** It is the responsibility of each competitor and teacher to review the Safety Checklist in advance of the competition to ensure all safety requirements are met prior to the competition. During the official competition orientation, the Safety Checklist will be formally reviewed with competitors. The Safety Checklist is posted as a separate document with the Contest Description.

**AWARDS CEREMONY INFORMATION:** Please join us for a live virtual awards ceremony on May 6<sup>th</sup> 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

The animation industry is growing and vibrant, providing an opportunity for creative employment. It requires a combination of technical and artistic skills, the ability to manage time, communicate ideas and work together in a team environment. The purpose of this competition is to provide contestants with an opportunity to compete with others from across Canada to demonstrate key skills and their understanding of the animation process.

The fundamental concepts of animation will be emphasized and implemented throughout the One day event. The competition will focus on the participants' ability to tell a story through expressive characters and engaging storytelling.

Teams will present their story breakdown, pose test, animatic and final product to the judges at specific times during the competition. The final animations will be presented at the end of the competition.

## SKILLS AND KNOWLEDGE TO BE TESTED

### Employability Skills:

- Teamwork
- Time management
- Reading
- Planning
- Attention to detail

### Preproduction:

- Composition
- Asset Design
- Storyboarding
- Writing
- Character Pose Tests
- Animatic

### Production:

- Cinematography
- Asset Construction
- Rendering
- Animation
- Exporting
- File Management
- Appeal of Final Product

## PROJECT DESCRIPTION

**Prior to Competition** - Competitors will prepare Storyboards, and up to 2 character rigs. No Animation should be included and textures are allowed and must have Cc (Create Commons) license attributes.

**Day of Competition** - Competitors will be given 6hrs to create animatics and animation, that include a min. one character. Make sure your story has a clear **setup, conflict, and resolution**. The **conflict** must have a character **climbing an object**.

**Wild Card** - During the orientation competitors will be given an additional wild card that must be included in the setup, conflict and resolution of their story. The additional wild card must be a necessary part of the story plot. The single wild card will be selected from one of the following: **Tree, vehicle, or a bird**.

### Competition Breakdown

**[1 hour] - Pre-Production - Animatic:** Create an animatic that demonstrates timing and pacing, and cinematography. This should closely follow the storyboard created prior to competition, but will obviously be adjusted for the wildcard. **Animatic must be submitted by the 1-hour cut-off.** ([See submission information above.](#))

**[min. 5 hrs] - Animation** - Competitors are required to create an animation that follows the animatic submission, demonstrates the principles of animation in each section of the plot (setup, conflict, and resolution), has believability, entertainment value, and cinematography.

## SUBMISSION REQUIREMENTS

- The animation must be min. 5 seconds to max. 11 seconds.
- **All animations must be formatted at 1280x720 in either .mp4, .mov, .avi @24 FPS. Competitors are responsible for converting any animation file outputs for final submission.**
- Competitors **do not** have to submit rendered footage and can instead submit playblasts.

## EQUIPMENT & MATERIALS

### Skills Canada Alberta Provided Tools, Materials, and Equipment

Storyboard sheets
Character design sheet

**Competitor Provided Tools, Materials, and Equipment\***

Computer and Webcam	Table and chair
Preferred Animation Software	

\*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](mailto:mikes@skillsalberta.com) to inquire if additional arrangements can be made.

**JUDGING CRITERIA**

- Competitors will be docked points if the animation exceeds the maximum length or is too short.
- All animation renders/playblasts must be completed and in the specified format by end of the competition.
- No files are allowed to be brought into the competition except for the suggested under section the **prior to competition section**. No additional plugins and scripts can be used (other than those found in the final shipped version of the software)
- No music, reference, or textures may be found online as research and preparation should have been done prior to competition.
- You can use the internet to transfer files via google drive and verify licenses.
- Digital drawing tools such as tablets are permitted. If you bring your own tablet, please bring your tablet drivers to the competition. Contestants will be responsible to install and troubleshoot their devices.

<b>3D Animation Rubric</b>				
<b>Storytelling and Planning (20 Marks)</b>				
	<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>
<p><b><i>Storyboard and model sheet:</i></b> <b><u>Clarity and Completeness</u></b></p> <ul style="list-style-type: none"> <li>• storyboard covers all elements to be communicated to the audience: character, setting, motion,</li> </ul>	<p>The storyboard is <u>incomplete</u>; you have trouble understanding the story and how it's being told</p>	<p>A <u>partial</u> storyboard was provided: you understand the story but not how it's to be told</p>	<p>The storyboard is <u>sufficient</u>, you understand the story and how other elements work together to tell it well</p>	<p>The storyboard is <u>in-depth</u>: most people could follow it to produce a quality animation that follows the author's vision</p>

sequencing, camera shots, transitions, dialogue, and sound				
<b>Storyboard and model sheet:</b> <u>Relation to final animation</u> • 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
<b>Story:</b> • <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 elements complemented</u> the story	The elements chosen were <u>insightful and memorable</u> complements to the story
<b>Story:</b> • 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
<b>Story:</b> • <u>structure and engagement</u>	<u>Little structure or emotional appeal</u> to the story	The story has <u>interesting moments</u> or action	The story <u>builds and holds our interest</u>	<u>We take an emotional journey</u> with this story from beginning to climax to final resolution
<b>Story Telling Total</b>				
<b>Character Design (8 Marks)</b>				
	1	2	3	4
<b>Character quality:</b> • a judgment of the best individual character in terms of <u>simplicity of</u>	The character is <u>'unlikely'</u> , or is overly complex	The character is <u>believable</u> and <u>not overly complex</u>	The character has <u>obvious appeal or personality</u> and	The character design is an <u>insightful and engaging blend</u>

<u>structure, proportion, and appeal</u>			<u>is not overly complex</u>	<u>of simplicity and appeal</u>
<b>Characters</b> • <u>look and style</u>	Appear to be of little or <u>no relevance</u> to the story	Are <u>related</u> to the story	Are <u>useful additions</u> to the story	Add to the story in <u>specific and meaningful</u> ways
<b>Character Design Total</b>				
<b>Aesthetics (20 Marks)</b>				
	1	2	3	4
<b>Colour:</b> • <u>effective use of</u>	Colour use is <u>random or distracting</u>	Colour use is <u>basic or unobtrusive</u>	Colours and colour theme <u>complement</u> the animation	<u>Effective and purposeful colour use</u> adds to the story
<b>Original lighting and shapes:</b> • help <u>create desired mood</u>	Lighting and shapes <u>have no relation</u> to the mood, or default lighting and shapes are used	Lighting and shapes are a <u>minor contribution</u> to the mood	Lighting and shapes <u>facilitate the mood in a real way</u>	Lighting and shapes are <u>significant pieces of an immersive feeling</u>
<b>Object mapping</b>	<u>No attempt</u> at original mapping	A <u>modified map is used</u> on at least one object	An <u>original map is used</u> on at least one object	An <u>original map is used</u> that <u>significantly adds to the story</u>
<b>Sound:</b> • <u>effective use of</u>	Sound use is <u>random or a distracting</u>	Sound use is <u>basic or unobtrusive</u>	Sounds <u>complement</u> the animation	<u>Effective and purposeful sound use</u> adds to the story
<b>Design:</b> • <u>unity</u> between the characters, environment and props	The is <u>little or no unity</u>	Unity is <u>somewhat lacking</u>	There is <u>sufficient</u> unity to communicate a style	There is <u>complete unity and a strong style</u>
<b>Aesthetics Total</b>				

<b>Animation (16 Marks)</b>				
	<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>
<b>Camera use:</b> <ul style="list-style-type: none"> <li>intentional and effective use of camera shots, angles, or movements</li> </ul>	Camera shots, angles, or movements are absent or <u>unintentional</u>	Shots, angles, or movements are obviously <u>planned and work</u>	Shots, angles, or movements <u>add impact</u> to various parts of the animation	Shots, angles, or movements <u>are a strong visual storytelling component</u> throughout this animation
<b>Animation principles:</b> <ul style="list-style-type: none"> <li>effective use of</li> </ul>	Basic animation principles are <u>absent</u>	<u>Some use</u> of basic principles	The use of animation principles is <u>obvious</u>	Animation principles <u>add significantly to the story</u>
<b>Movement:</b> <ul style="list-style-type: none"> <li>of <u>characters or objects</u></li> </ul>	Is <u>stilted or jerky</u>	Is <u>basic and workmanlike</u> in most places	Is <u>consistently good</u> throughout	Is <u>fluid and convincing</u>
<b>Acting:</b> <ul style="list-style-type: none"> <li>characters' <u>expressions or posing</u> are engaging <i>without being overly complicated</i></li> </ul>	The characters <u>lack any expression or expressive movement</u>	<u>Expression or movement begins to liven</u> characters	The <u>characters are convincing</u> in their expression or movement	The <u>characters are a captivating blend</u> of simple expressions and movement
<b>Animation Total</b>				
<b>TOTAL SCORE</b>				

### TIE BREAKING PROCESS

A 3rd 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. No loose-fitting clothes or jewelry.

### ADDITIONAL INFORMATION

Skills Canada Alberta Regional and Provincial Rules and Regulations  
[Regional and Provincial Rules and Regulations](#)





**Competitor Registration**

Registration for Secondary Skills Canada Alberta Virtual Competition will open online at <https://portal.skillsalberta.com/> on January 26, 2022 at 8:30 AM.

**Lunch**

Lunch will NOT be provided.

**Virtual Awards Ceremony**

The Virtual Awards Ceremony will take place **Friday, May 6<sup>th</sup> 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 25-28, 2022. 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**

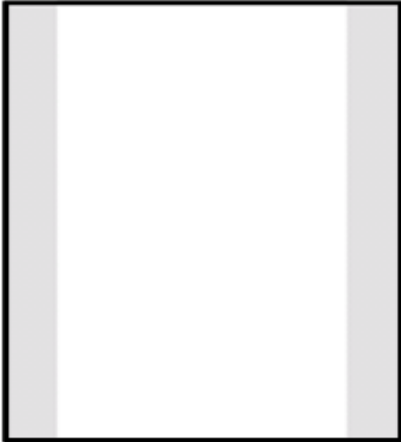
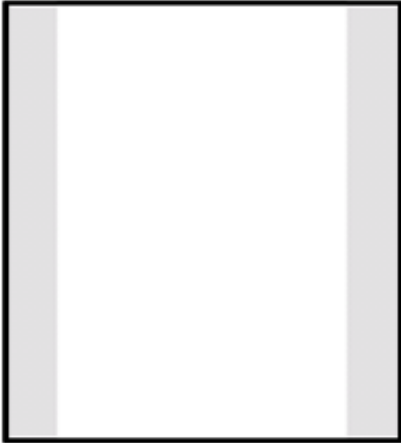
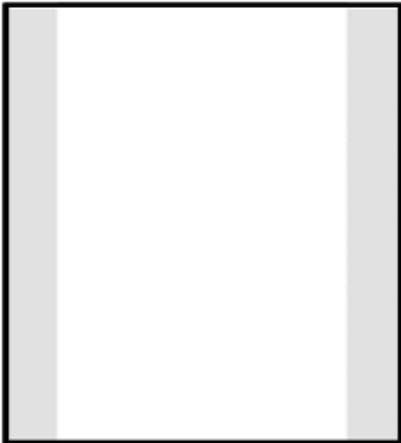
Competitors who participate in the 2022 Provincial Skills Canada Competition are eligible for a Letter of Participation that can be downloaded on the Registration Portal after the competition ends.

**COMMITTEE MEMBERS**

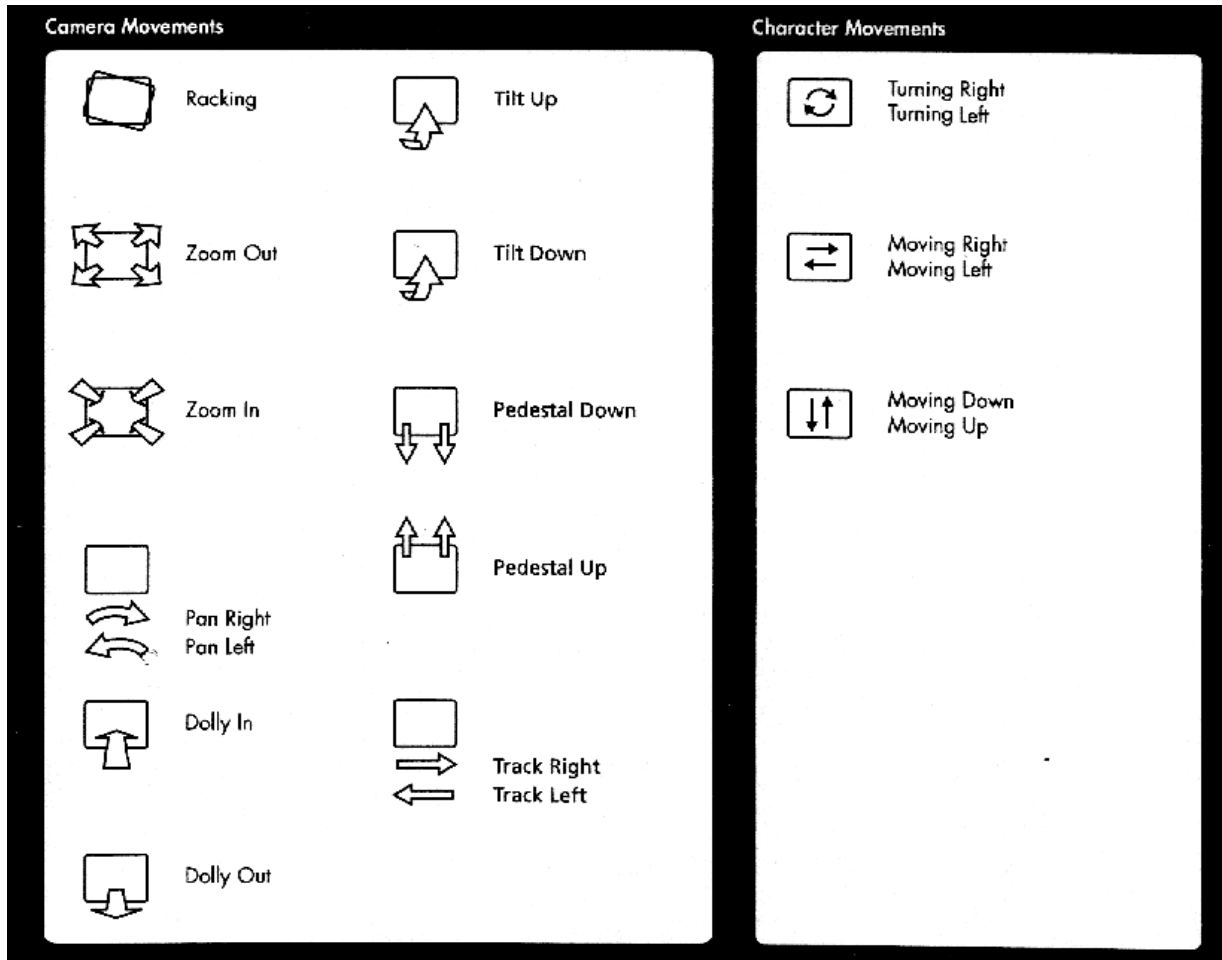
Greg Driedger	Kevin Hayes	
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STORY BOARD SAMPLE


TEAM _____ WRITTEN BY : _____ TITLE : _____		ACTION	SOUND	NOTES	page
		ACTION	SOUND	NOTES	
		ACTION	SOUND	NOTES	

## STORYBOARD SYMBOLS



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. It's 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>