



**Génération(s) Start Motion**, led by **Films en Bretagne** in partnership with the **European School of Art of Brittany (EESAB)**, is an ambitious training project covering initial, continuing, and professional education. Its goal is to strengthen and significantly renew the human resources in stop-motion animation in France, while supporting a cross-disciplinary and transformative adoption of new technologies.

The project is accompanied by 4 complementary projects: the **"Green Puppet Lab"** (applied research on materials, health, environment, and circularity), **Media Literacy activities**, an **Artist Residency programme**, and an **Applied Observatory**.

**Génération(s) Start Motion** is co-funded by the **Caisse des Dépôts** and the **Centre National du Cinéma et de l'Image Animée**, following the **France 2030 - La Grande Fabrique de l'Image** call for projects.

As part of the **Training** component, and in addition to the **National Arts Diploma in Stop-Motion Animation** run by **EESAB**, **Films en Bretagne** is launching a new cycle of continuing and professional training programs in 2025.

## **LINE PRODUCING STOP-MOTION ANIMATION FILMS & SERIES** **A 7-day Professional Training Course**

Making a stop-motion animation film is probably the most expensive way to express yourself artistically. It is therefore essential to plan and organise a film production as effectively as possible. In this course, participants will learn the essential methods of planning, calculating and organising the production of a stop-motion film or series. Legal aspects and film financing round off the seminar.

### **Learning Objectives:**

After the course, the participants will know:

- how to break down a script.
- how to calculate the number of assets (puppets, sets) needed.
- how to make a preliminary schedule.
- how to structure a team.
- how to make a preliminary budget.
- how to control the shooting in production process.

**Teaching Methods:**

The course includes lectures to learn the theoretical basics and practical exercises to learn the craft of line production. For the practical sessions, students are invited to work on their own projects or on a project provided by the teachers.

**The course will be taught entirely in English.**

**Main Course Tutor:**

Angela Poschet (*The House, Isle of Dogs, Revolting Rhymes, Frankenweenie...*)

**Lecturers:**

Jean-François Le Corre (Producer & CEO, Vivement Lundi !)

Mathieu Courtois (Producer & CEO, Personne n'est parfait !)

Me Lucie Walker (Lawyer specialised in IP/IT/ audiovisual contracts)

Joost Zoetebier (*The House, 101 Dalmatian Street - Meet the Gang!, Saturnz Barz - Gorillas m.v., Thor: The Dark World, Hunger Games: Catching Fire...*)

**Target Audience:**

Stop-motion artists/technicians looking to move into production, 2D/3D/live-action production managers, and other professionals from the film, TV, and animation industries interested in supervising the production of a stop-motion animation project.

**Prerequisites:**

Candidates must be professionals in the audiovisual or cinema industry. Ideally, participants should be familiar with the general production process (film or series, animation or live-action).

**Total Duration:** 7 days, i.e., 54 hours in person

**Dates:** From Friday, June 20 to Friday, June 27, 2025 (including Saturday, June 21)

**Location:** Studio Vivement Lundi ! (meeting room) - 11 rue Denis Papin, 35000 Rennes

**Price:** €3,240 (incl. VAT) (€60/hour)

For French residents, the training costs may be covered by AFDAS, another OPCO, or France Travail.

For European/international candidates, as well as for French residents unable to finance the course fee, CNC France 2030 scholarships are available, upon request. Applications for scholarships will be reviewed on a case-to-case basis.

Meals and accommodation are at the participant's expense. Accommodation and meal costs may be reimbursed by the training funder—please check with your advisor.

**Evaluation of Learning Outcomes:**

Self-assessment by participants at the start of the training. Regular check-ins with trainers throughout the course. Final self-assessment in collaboration with trainers and the training organization

**Application Requirements:** Downloadable form below + motivation letter + CV including filmography, if available

**Application deadline:** Before April 30, 2025

**Response time:** 6 working days after the application deadline

**Number of Participants:** Minimum 6 / Maximum 12

**Language:** English

**Programme Overview:**

Day 1: Introduction to the course, production professions and roles, line producer's tasks, production workflows, planning tools (production plan, first schedule, day to day planning...)

Day 2: Introduction to project example, script breakdown

Day 3: Asset calculations, building a production plan / one-liner, setting up a team.

Day 4: Building a preliminary budget.

Day 5: Basics of film financing

Day 6: Basics of media, contract and labour law

Day 7: Leading a team, postproduction organization, and wrap-up

**Detailed Programme**

**Day 1: Getting Started**

The first day's targets are to get to know each other and to give a first introduction to the content of the course. The general processes during a stop motion production are analysed.

***Main Learning Goals***

After the day, participants:

- have gotten to know each other and the tutor
- can name the different job positions and their tasks.
- know a typical production workflow of a stop motion production
- know what it means to scale up a production from a garage project to a multi-unit production
- know the line producer's role in the production process.

***Session 1***

- Welcome to the participants
- Introducing the participants and teachers
- Gathering the participant's expectations
- Introduction of the course program

### ***Session 2***

- Line producing as a profession
- The line producer's responsibilities
- Differentiation to creative producer, executive producer, production manager and production coordinator
- Line Producer - Director relationship

### ***Session 3***

- From screenplay to the premiere: typical process steps in a stop motion short film production.
- Key tasks of the line producer at each production step

### ***Session 4***

- The role of the Assistant Director
- Daily duties of the production team / line producer
- Weekly duties of the production team / line producer
- Structuring a production plan

## **Day 2: Script Breakdown**

Today is the first "DIY-day": The participants start with the script breakdown.

### ***Main Learning Goals***

After the day, the participants know:

- how a script breakdown is made
- which information can be collected by a script breakdown
- which tools can be used for breaking down a script
- why the breakdown must be adapted due to storyboard and animatic

### ***Session 1***

- Introduction to today's program
- Why do we need to do a breakdown?
- How to break down a script step by step

### ***Session 2***

- 5 Minutes pitch for the example project by the teacher
- Discussing the challenges of the example project
- Exercise: Breakdown of the example script

### ***Session 3***

- Exercise: Breakdown of the example script

### ***Session 4***

- Clustering the results of the breakdown: what do we know now?
- What do we NOT know? Why storyboards and animatics are necessary to clarify the requirements of the project.
- Software tools to break down a film

## Day 3: Asset Calculations

Based on the breakdown, the participants learn today how to estimate the number of sets, puppets, and props which must be built.

### *Main Learning Goals*

After the day, the participants know:

- how to estimate the number of sets, puppets, and props which must be built
- know how to choose the number of shooting units and how this decision influences the asset building
- how to set up a production plan

### *Session 1*

Introduction to today's program

- How to calculate the number of puppets and sets (particularly duplications).
- Decision criteria: Number of shooting units
- How many shooting units fit best to my project? Which quantity is most effective?

### *Session 2*

- Exercise: Calculating the assets for the example project

### *Session 3*

- Exercise: Calculating the assets for the example project
- Presentation of results, comparison to the teachers results for the example project

### *Session 4*

- Team structure, team size, periods of employment
- Exercise: Exemplary team for the example project
- Research exercise: what will the team members earn?

## Day 4: The Budget

On day 4 we jump directly into the second core topic of the course: building a budget.

### *Main Learning Goals*

After the day, the participants know:

- how a typical budget is structured
- what you need before you can build a budget

### *Session 1*

- Mood check: How do you feel?
- Introduction to today's program
- Quick review of the results up to now: what we have done, what do we know now about our film project.

### *Session 2*

- The structure of an animation budget
- Quick walk through the CNC dossier

- Other formats (esp. US)

### ***Session 3***

- Detailed walk through the CNC dossier

### ***Session 4***

- Detailed walk through the CNC dossier
- Discussion of the result

## **Day 5: Money Makes the World Go Round**

After knowing how much money we need for our film, it will be necessary to get it financed.

### ***Main Learning Goals***

After the day, the participants know:

- how a financing plan of a film is usually structured
- how funds are working, and which information need to be provided
- how the investment in a film can be recouped

### ***Session 1***

- Introduction to today's program
- Commissioned productions vs. free financed productions
- The financing plan and its elements
- Own investments, deferred payments, and provisions

### ***Session 2***

- Pre-sales (Distribution / Merchandising)
- Crowd funding

### ***Session 3***

- Public funding in France

### ***Session 4***

- Public funding in Europe
- Sale of completed works
- Recoupment plans
- The importance of Markets (Cannes, Annecy, Cartoon)

## **Day 6: Rights etc.**

If you want to produce, you must clear rights.

### ***Main Learning Goals***

After the day, the participants know:

- which rights they need to produce a film
- which rights they can offer
- what they must consider if they have employees

### ***Session 1***

- Introduction to today's program
- Required rights in a film production (overview)
- Basic principles of copyright

### ***Session 2***

- Film contracts (book rights, script rights, rights on artworks, music rights)

### ***Session 3***

- Co-Production contracts
- Licensing of film works
- TV contracts
- Sales contracts

### ***Session 4***

- Basics of labour law:
- Employee vs. freelance: who must be employed, who can work freelance
- Working hours, breaks, holidays
- Collective agreements (if available)
- Minimum wages
- Employment contracts for film

## **Day 7: The shooting and beyond**

We step further in the production process: what are the tasks of a line producer during and after the shooting and how to lead the team.

### ***Main Learning Goals***

After the day, the participants know:

- how a line producer accompanies the shooting and postproduction
- understand that line producing is a leadership role
- know some methods they can use to lead a team
- know some methods to handle conflicts

### ***Session 1***

- Introduction to today's program
- The line producer as leader
- The role of the line producer during the shooting period: can he/she help if the process does not run well?

### ***Session 2***

- Exercise: my self-conception as a leader: What will I do as a leader? What is important for me in my leadership role?
- Leading with RESPECT: an overview
- Leading with RESPECT: How to communicate expectations.

### ***Session 3***

- Postproduction organization
- Provision of deliveries
- Key people in the postproduction process

#### ***Session 4***

- Conclusions, Feedback and Farewell