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esma-artistique.com



esma

école supérieure des
métiers artistiques

Go from passion
to Animation!

CG ANIMATION & FX

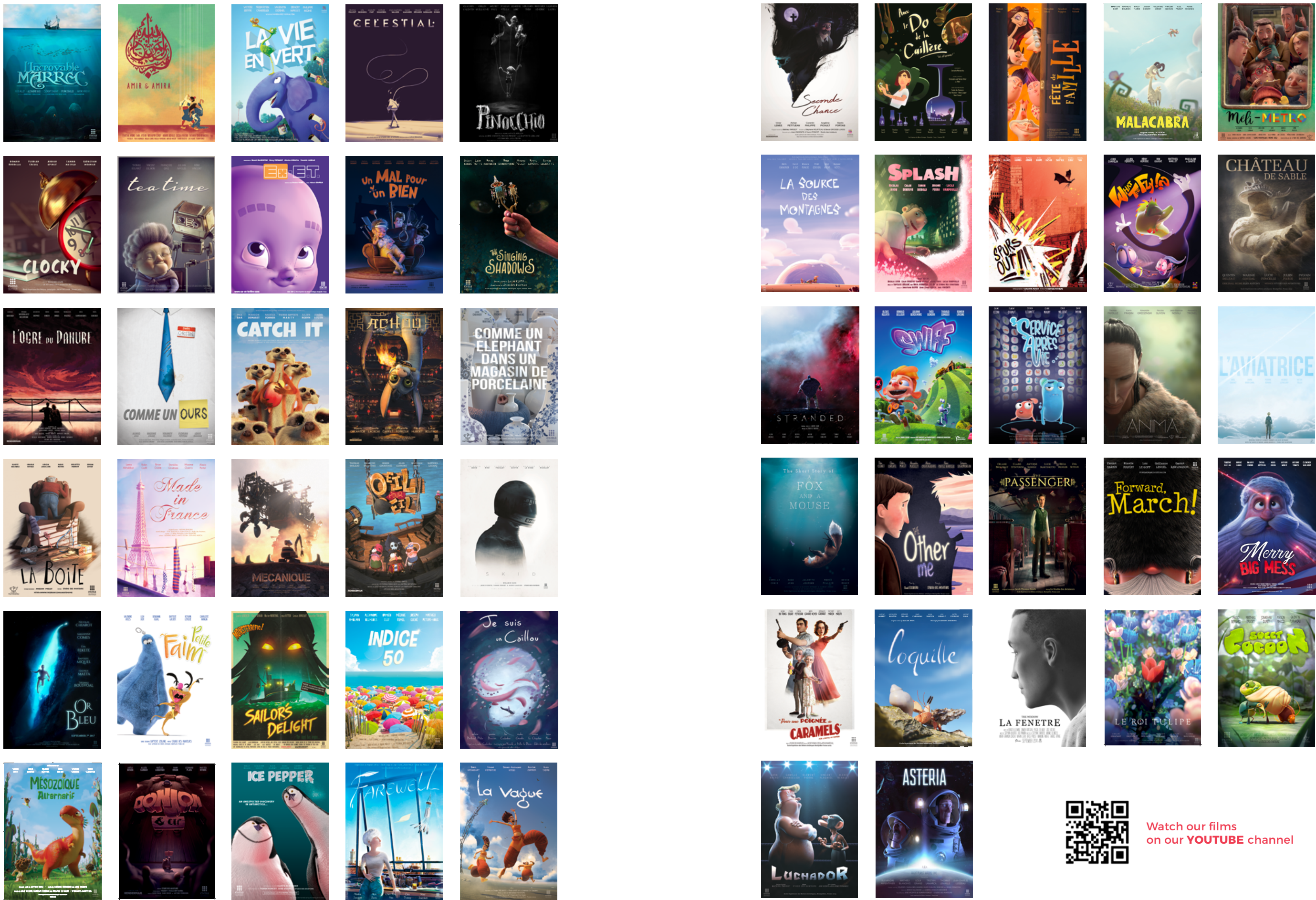
Bordeaux - Lyon - Montpellier
in **French and English**

Nantes - Rennes - Toulouse
only **available in French**

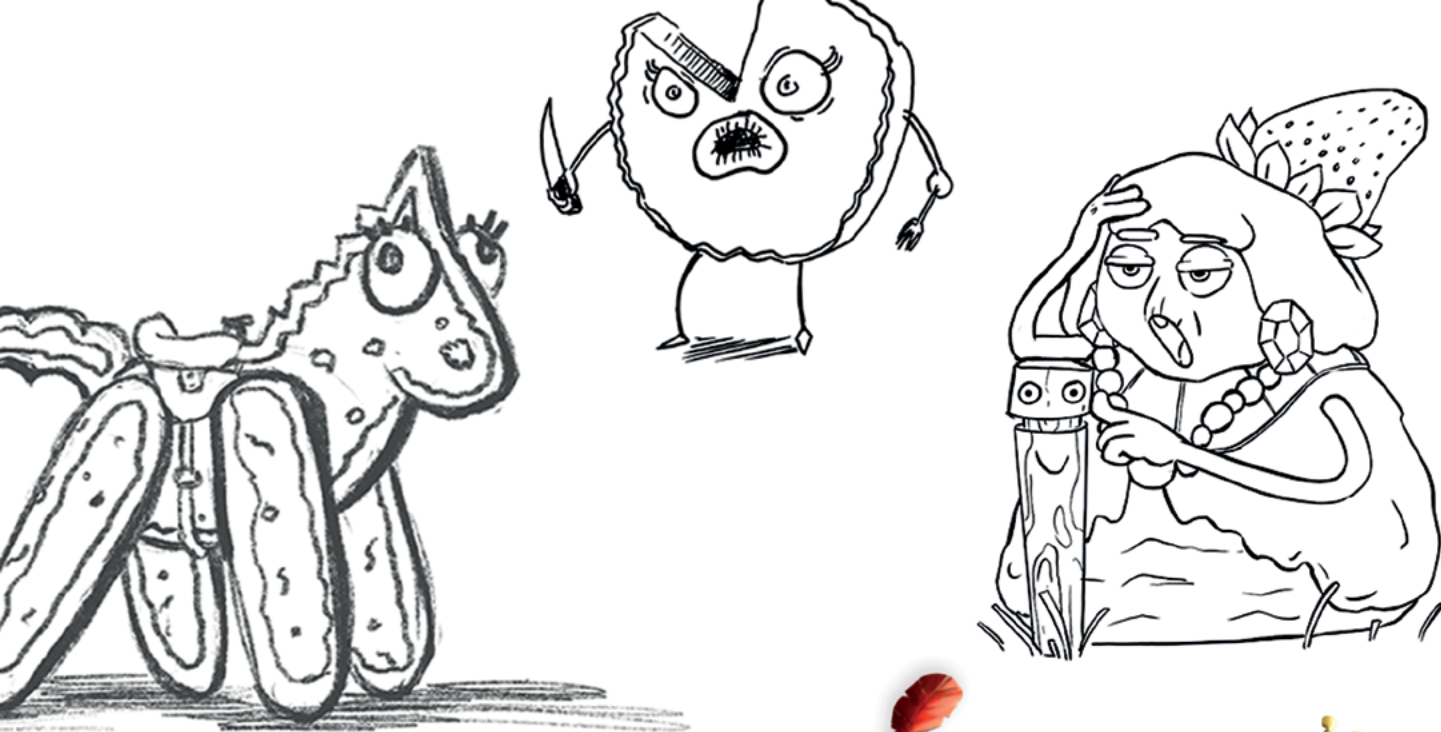
RNCP Level 7 Title

Equivalent to the French Baccalauréat +5

ESMA : over 250 films in 25 years.



Watch our films
on our **YOUTUBE** channel



For whom ?

For all the creative types who like to follow their passion and work hard in order to make their dreams come true.

The first year in the CG Animation & FX Course (our Entertainment Preparatory Year) can be joined by students meeting the following criteria:

- They hold a baccalaureat or equivalent or apply to ENIC - NARIC for equivalence.
- A good level of English(B2) and non-French speaker

The second year can be joined by students meeting the following criteria :

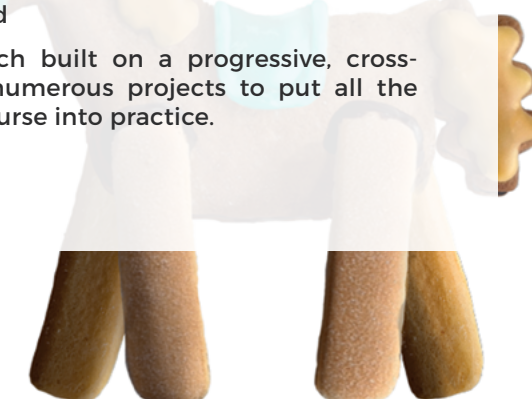
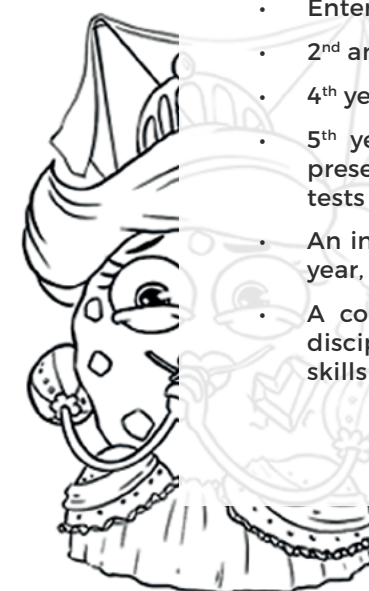
- Holding a diploma equivalent to the Baccalauréat + 1 year in a similar domain, or having completed a preparatory year, or an EQF level 4 title depending on the profile (ie. baccalaureate in applied arts)
- Access after a review of the student's Academic Record, motivation interview and presentation of an artistic portfolio

Why ?

The complete course allows students to develop their creativity and artistic sense, and envision a career in the CG Animation, FX, video game design or advertising industries.

How ?

- Entertainment Preparatory Year
- 2nd and 3rd year: fundamental learning
- 4th year: strengthening the chosen speciality
- 5th year: dedicated to the production of the graduation film, presented in front of a professional jury, and to the certification tests
- An internship of 8 weeks will be required during the 3rd or 4th year, either in France or abroad
- A coherent teaching approach built on a progressive, cross-disciplinary approach, with numerous projects to put all the skills worked on during the course into practice.



3D imagery is everywhere in our lives.



Both familiar and mysterious, it is an invitation to dream up new possibilities. Cinema, television, advertising and video games use it extensively, but it is also essential in a plethora of sectors: medical, industrial, architectural, regional planning, civil engineering, design...

The CG Animation & FX Course offered by ESMA aims to train the future professionals of the CG animation industry.

The four years of this course enable students to master all the production stages of a creative project incorporating digital imagery.s.

Renowned studios like Pixar, Dreamworks, Illumination Mac Guff, Mikros, Fortiche Production, MPC, The Mill, TAT productions, and professionals from all around the globe have appreciated the professionalism and skill level of ESMA's students for over 30 years.

ESMA's CG Animation & FX Course ensures the employability of our students in creative and technical lines of business, with quick opportunities for development towards senior positions in the creative industry. Many of our alumni quickly rose to lead and supervising positions, or created their own video games and studios.

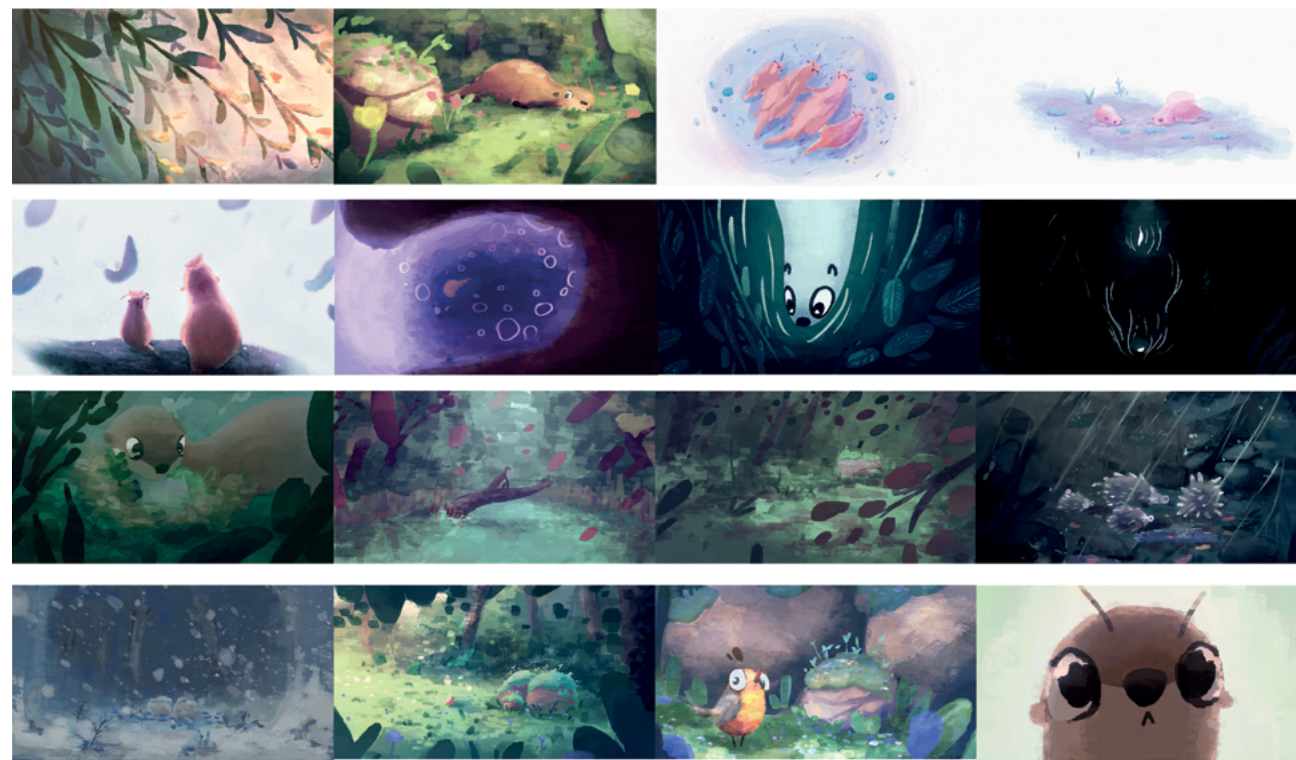
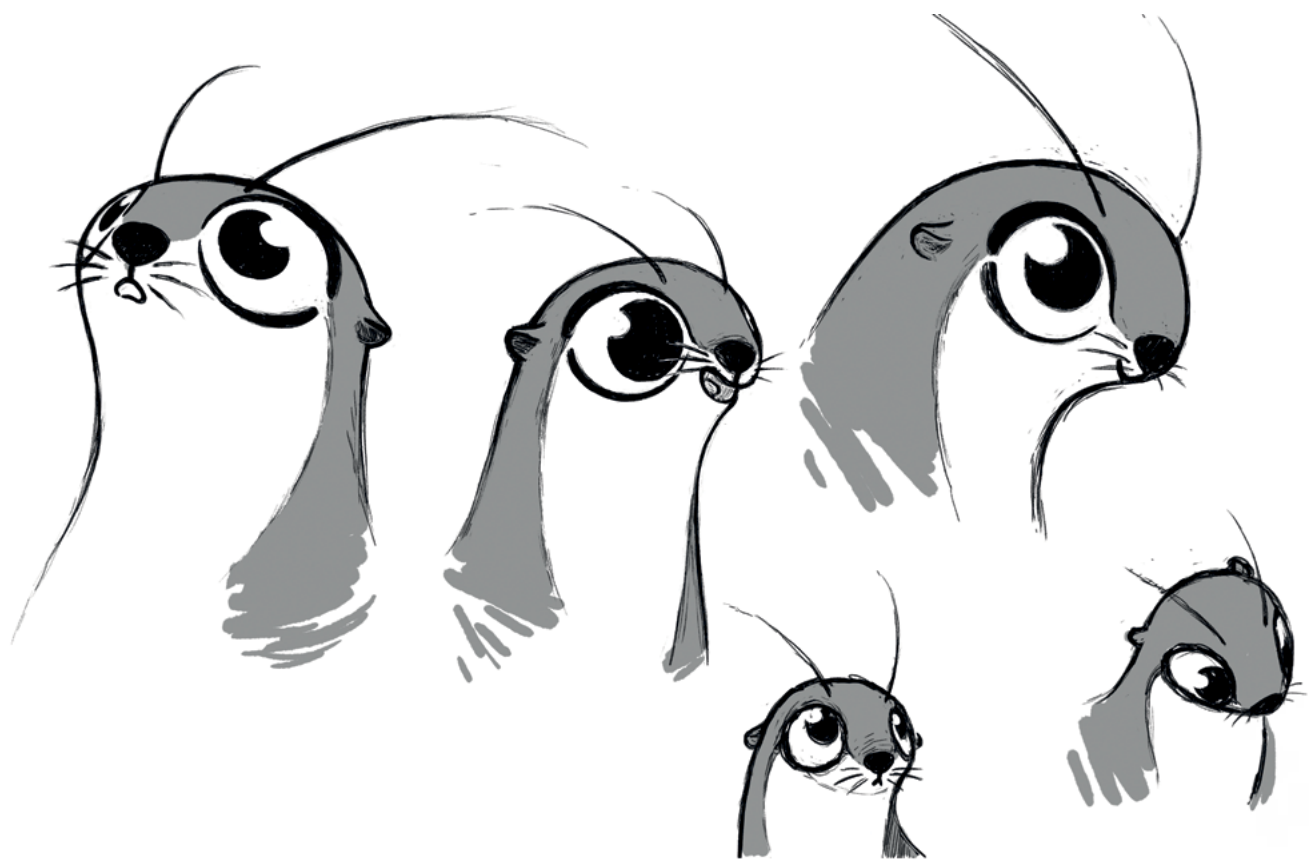


— " **Swing to the moon** "

In the forest, Temi, a small spider, dreams of catching the moon. It will stop at nothing to try and reach it.

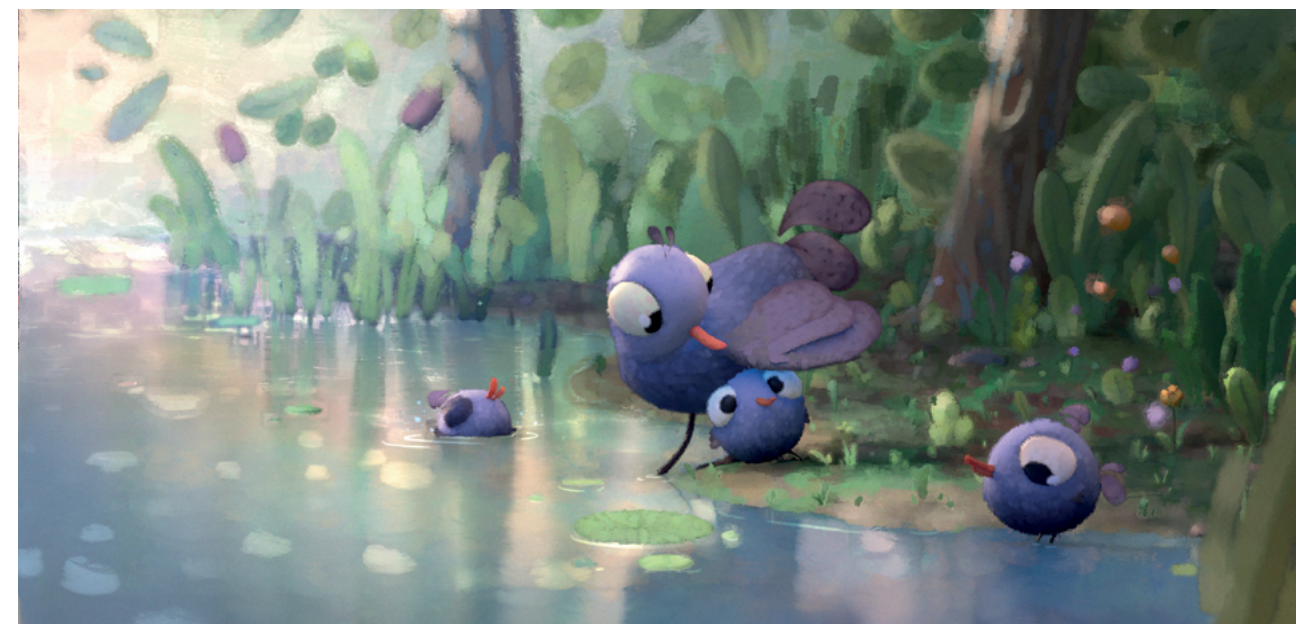


— Marie Bordessoule // Adriana Bouissie // Nadine De Boer // Elisa Drique // Chloé Lauzu // Vincent Levrier
Solenne Moreau



— " I am a pebble "

Bulle, a young otter, lives with rocks, which she considers to be her family. She dreams that they are normal otters, but she slowly realises their real nature, and must face her own solitude.

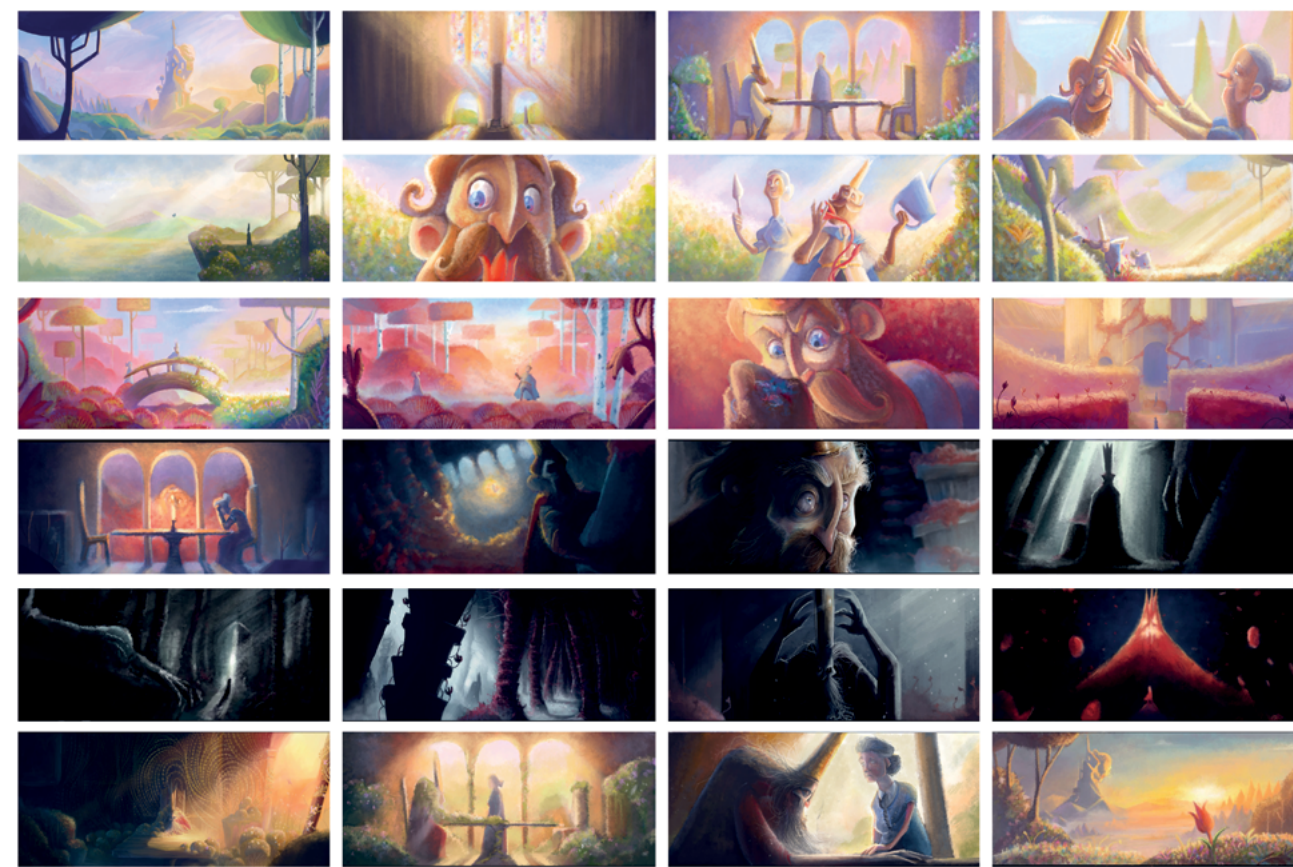


— Mélanie Berteraut Platon // Yasmine Bresson // Léo Coulombier // Nicolas Grondin // Maxime Le Chapelain // Louise Massé.



— " The Tulip King "

Once upon a time, in a forgotten kingdom, a little King lived alone with his housekeeper. One day, while he was strolling around his royal garden, he discovers a new flower: a tulip.



— Chloé Chapart // Agnès Dejean // Dorian Douaud // Flavien Duramé // Audrey Rioux // Alexis Rousseau

We do everything for our student's success...



Committed professionals

who help students develop their skills throughout the entire course.

Equipments and applications

which are the same ones used in professional studios, to help the students acquire a total mastery of the tools used in the industry.



In a nutshell...



During the preparatory year,

over 750 hours of classes, spread over 29 hours per week (27 hours per week for the English version).

In the 2nd year,

over 750 hours of classes, 30 hours per week.

In the 3rd year,

over 750 hours of classes, 31 hours per week.

In the 4th year,

over 750 hours of classes (the volume of classes varies between the different dominant skills and optional courses)

In the 5th year,

educational support with over 2,200 hours of film production monitoring and themed masterclasses.



Ready to take on the change of a lifetime?

GRADUATION PROJECT : MAKING AN ANIMATED FILM, STEP BY STEP

At the end of the course, students have to produce a film in teams. Together, They go beyond their creative limits and put all the skills they have learned in the previous years to use. After writing the scenario, they develop it from start to finish, step by step (pre-production, production, post-production). Immersed in conditions identical to those in professional studios, they are prepared to join the workforce in optimal conditions.

This major project starts as soon as the end of the 4th year, and continues during the entire 5th year, and comes to fruition at graduation, with the final projection in front of the international jury..

It's easier to understand with an exemple...

The CG animated film "Œil pour Œil", made by students in the CG Animation and FX programme at ESMA, Thomas Boileau, François Briantais, Robin Courtoise, Alan Guimont, Malcolm Hunt and Mathieu Lecroq.

Preproduction

It all begins with an idea...

A one-eyed pirate captain keeps looking for treasure, having recruited other one-eyed sailors to help him...

« Our main objective was to make a film with a story that everyone could like.

We all worked together to write the script; there's a bit of each of us in that story. We brainstormed a lot, in front of a whiteboard where we threw ideas to see what stuck »



The team then starts working on character and environment design

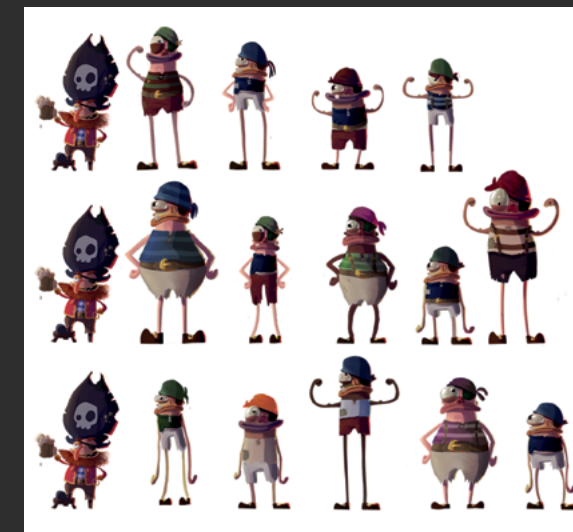


« We divided up the tasks to find a good coordination between us. To save time, we created a basic character, which was then duplicated to make several other characters. The tavern was our main setting, and the boat was both a character (on the water), and an environment (when the characters move on it). For our artistic direction, we researched the video game industry a lot. »

... that starts to come true on the storyboard

« We first made it on paper, but we quickly switched to 2D animatics (video version of the storyboard).

This helped us find a rhythm, evaluate the gags, know where to place our cameras and manage the length of the film. »



Production

Then on to the texturing.....

« Once modelled, the objects are completely grey. The texturing phase requires applying colour to these elements. »

... shading

« Shading is a way to simulate a given material, and give volume to an object. This way, the customer knows what it's made of. In our film, we had to style the materials while retaining a realistic feel to make the world believable. »

When the scenario is ready, and the character and environment designs are refined, the team moves on to the next phase, with the modelling, a major step in order to complete the project..

« Modelling means giving shape to the concepts dreamed up during pre-production, and moving from 2D to 3D. It's like going from architectural plans to the actual construction of a house. We use applications like Maya and ZBrush to create those virtual sculptures.»





Production

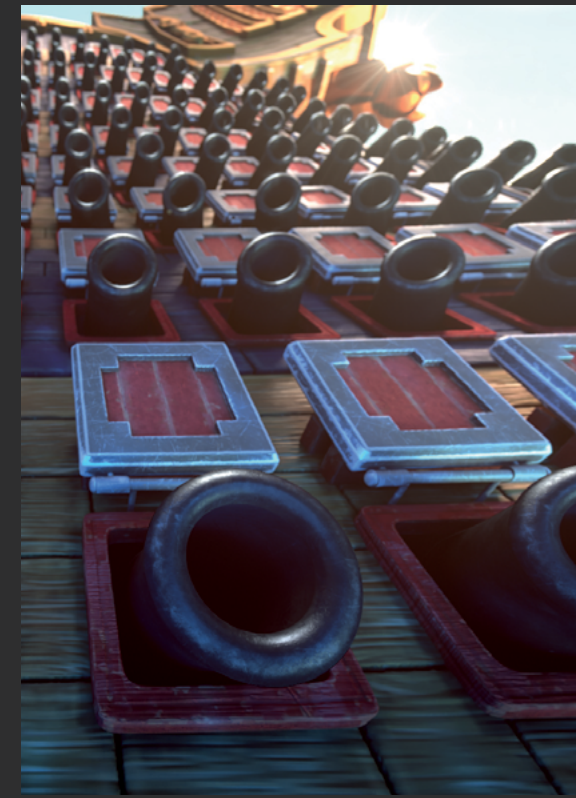
Once these elements are fixed,
on to the 3D animation

... rigging

« Rigging is creating a 3D skeleton for a character or an object, on which articulation points are placed, allowing for the model to be deformed and thus to be animated. This is the tool that the animator will then use. Our film has a specificity: We have distorted a character in order to make others. »

... and grooming

« Grooming is mainly about the animation of hair, the captain's beard or even eyebrows. The most complex aspect was that these elements have to follow the movements of the body. There was a strong connection between rigging and grooming.. »



« This step gives an overview of the characters' movements, and of the camera's position in a 3D space. This allows to highlight things that might not work when going from 2D to 3D and allows to adjust these points and find solutions. »

And finally, the Special Effects (FX)

« Creating water was the most important part of the special effects work. Once again, we wanted a cartoon rendering style, but had to respect the physical properties of water. To make that a reality, we mainly used the Houdini application. »

Post-production

Then, we have to turn our attention towards sound: music, effects and dubbing

Once all the artistic elements have been created, you have to bring them together: that's rendering.

« You need to optimise the files so that the computer can quickly render the images. It is with this step that the scene will come alive in 3D. »



« Jeffrey Brice started working on the film's soundtrack as soon as we started the 2D animatics phase. We kept in touch during the entire production. Studio des Aviateurs created the sound design which contributed to the general atmosphere of the film. Antoine Perichon, an ESMA alumni, took care of the dubbing, with grumbles and sounds that add to the humour of the film »





What's in store for tomorrow?



Fully trained in teamwork, project management and people management, ESMA students are ready to start working right after graduation. Able to adapt to the rhythm, work methods and processes of each studio's production, they are highly sought-after in the job market, both as employees or as independent contractors. They will also be able to rapidly advance their careers, in management positions, as leads, supervisors, or even found their own studio. This is the natural career path often seen for ESMA alumni, both in France and abroad.

Our students' future employers are:

- Studios making animated films for cinema or television: feature films, short films and TV series.
- Post-production companies tasked with creating special effects for films, animated advertising, or TV station packages.
- Video game studios to produce trailers and cutscenes.
- Digital image creation studios for industrial, architectural, scientific and medical purposes.

ESMA's courses: a wise choice for your long-term future

The examples of employers and professions given are not exhaustive. The courses at ESMA enable students to make rapid progress within the companies, studios and agencies they join. Many of them progress to management roles only a few years after graduating.

A motivating figure

since 2002,

over 2 500

CG animation graduates have joined the greatest Animation studios in the world.

Lead 3D Animator

Employee or independent contractor



Both magician and technician, the 3D animator handles 3D animation software with unrivalled expertise. Thanks to them, characters come to life, their movements are fluid and realistic, the objects and environments with which they interact take shape.

They are - with the directors and other animators - responsible for the final quality of the animation.

To practise this profession, you need

- To be creative and original in your propositions.
- A good sense of observation to understand real movements and behaviours, and thus convincingly reproduce them.
- Lots of patience, to overcome technical hurdles, fine-tune every detail to produce high quality results.
- Mastery over 3D animation software, to manipulate models and creating movement.
- To like working with a team.
- Flexibility in order to adapt to the project's requirements and constraints.



Technical Director (TD)

employee



The Lead Technical Director is an outstanding technician who oversees all 3D animation projects and is responsible for implementing the production tools and pipelines.

It is also up to them to find solutions to technical problems.

To practise this profession, you need

- Advanced technical skills and mastery over 3D animation and programming software.
- Leadership qualities, to lead a technical team and take strategic decisions.
- Problem-solving skills to overcome technical challenges encountered during production.
- Flawless organisational skills to manage resources and ensure that deadlines are met.
- Strong communication skills to work effectively with artists and the production team.

CG Supervisor

Employee or independent contractor

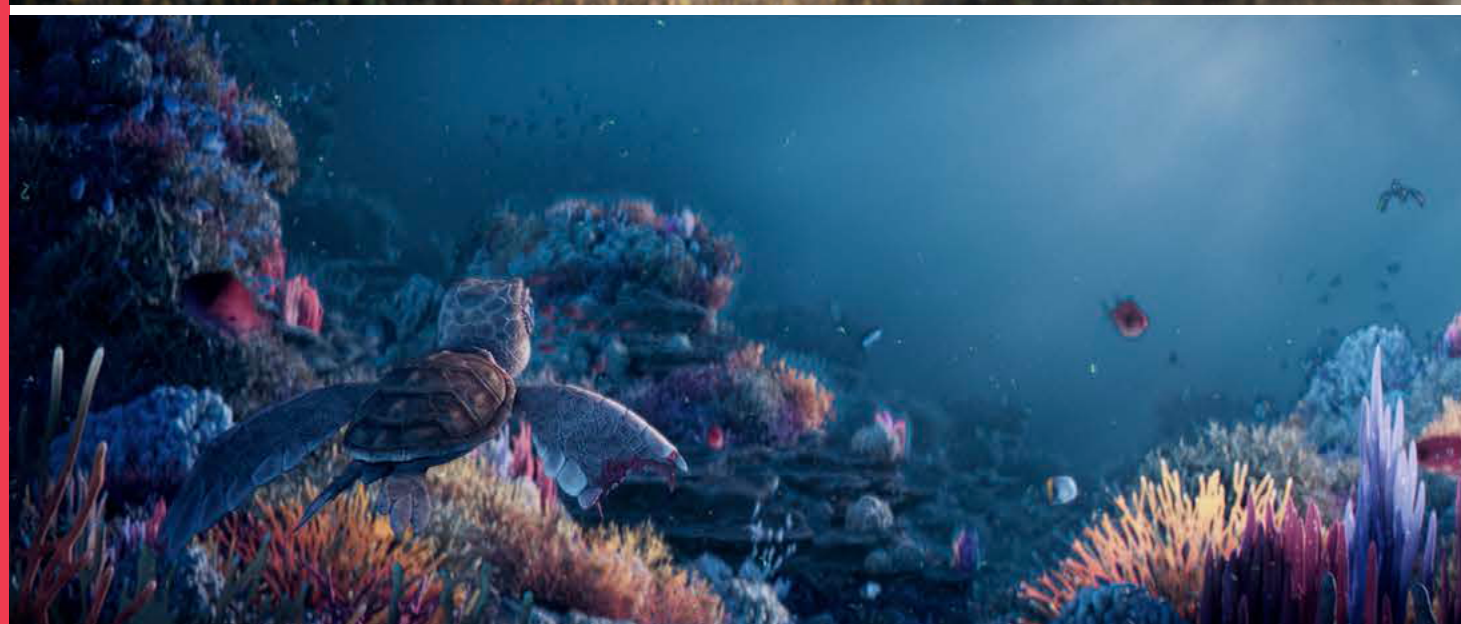


The CG Supervisor is the real conductor of the project, playing a key role in the production of an animated film, special effects, advertisement or video game. Multi-skilled, they weigh in on several issues. Creative, they define the graphical style, the atmosphere and the action rhythm. Technically skilled, they know how to meet requirements while respecting constraints. Resourceful, they have to deploy solutions that are pragmatic, technical and aesthetic all at once.

A good listener, they also need to match the director and the client's vision, while managing their team. They monitor the project and coordinate the different contractors to ensure a general coherence. They are responsible for the aesthetic and technical quality of the project, the meeting of deadlines and the respect of the imposed constraints..

To practise this profession, you need

- To practise this profession, you need:
- A developed artistic sense
- A good image culture
- Mastery over the professional software and processes
- The ability to meet technical challenges
- Good interpersonal skills and to be able to listen



— Dawn

FX Supervisor

employee



Not one to back down from a challenge, every project is a chance to prove their skills. The special effects they create will make the film unique. To achieve such a level of quality, the FX Supervisor uses advanced software.

They skilfully and parsimoniously intervene on various animation sequences.

To practise this profession, you need

- A perfect mastery of the adapted software to create convincing visual effects.
- Creativity, to design unique and stupefying special effects.
- The capacity to solve problems to overcome technical challenges that come up while creating FX.
- A real ability to work in collaboration with the artistic team and animators to integrate the effects harmoniously.
- An eye for detail, to guarantee that the final result is realistic.

Lead Rigger

**Employee or
independent contractor**

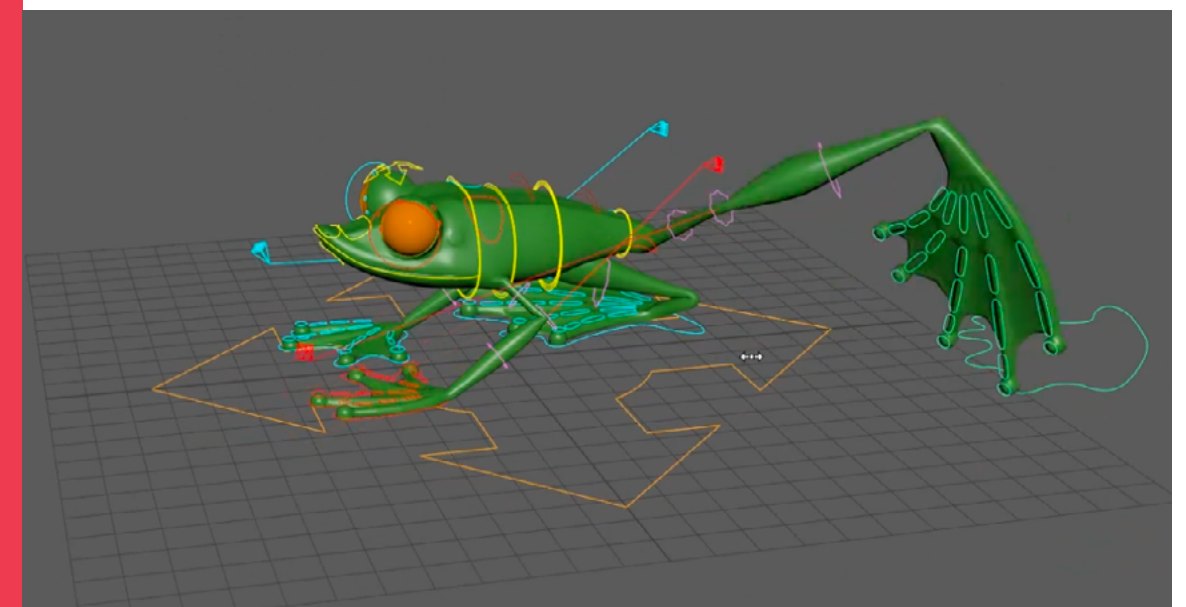
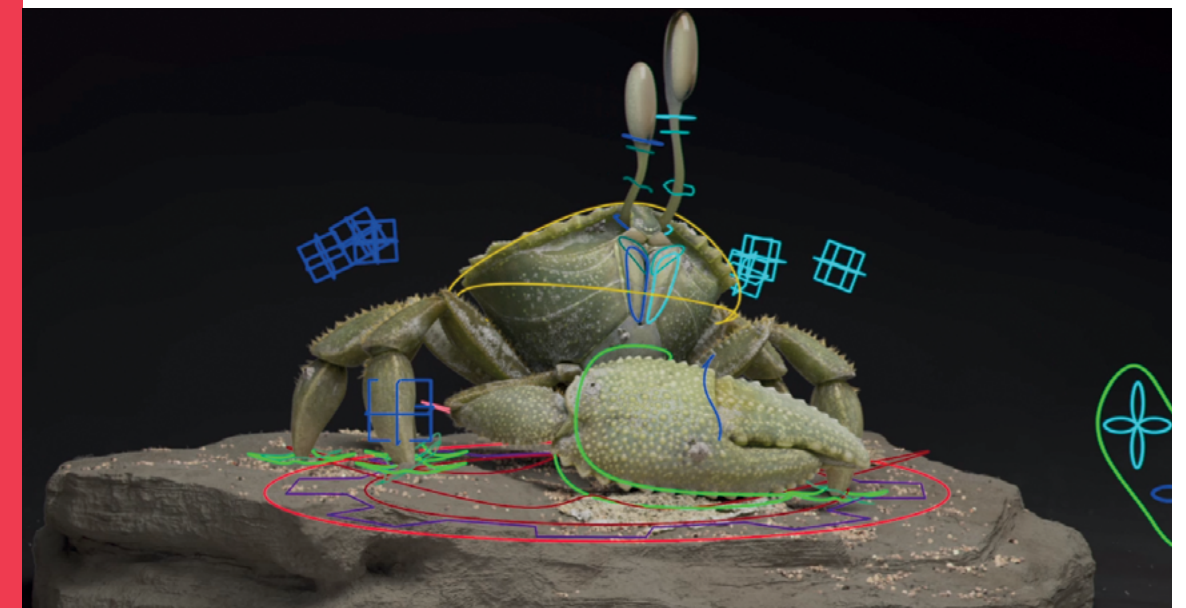
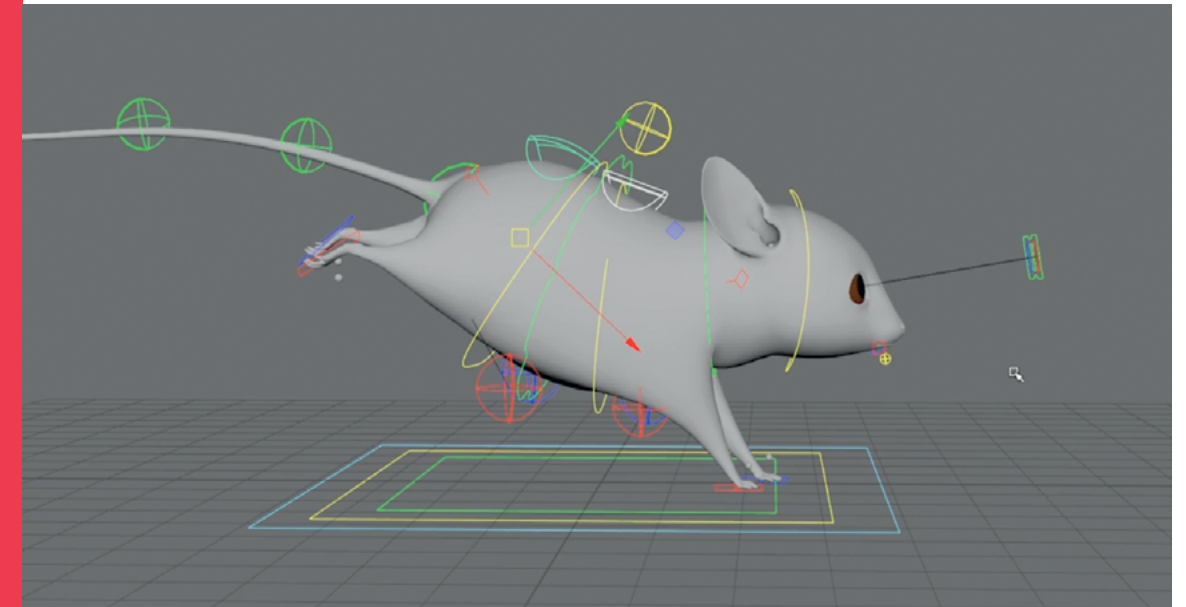


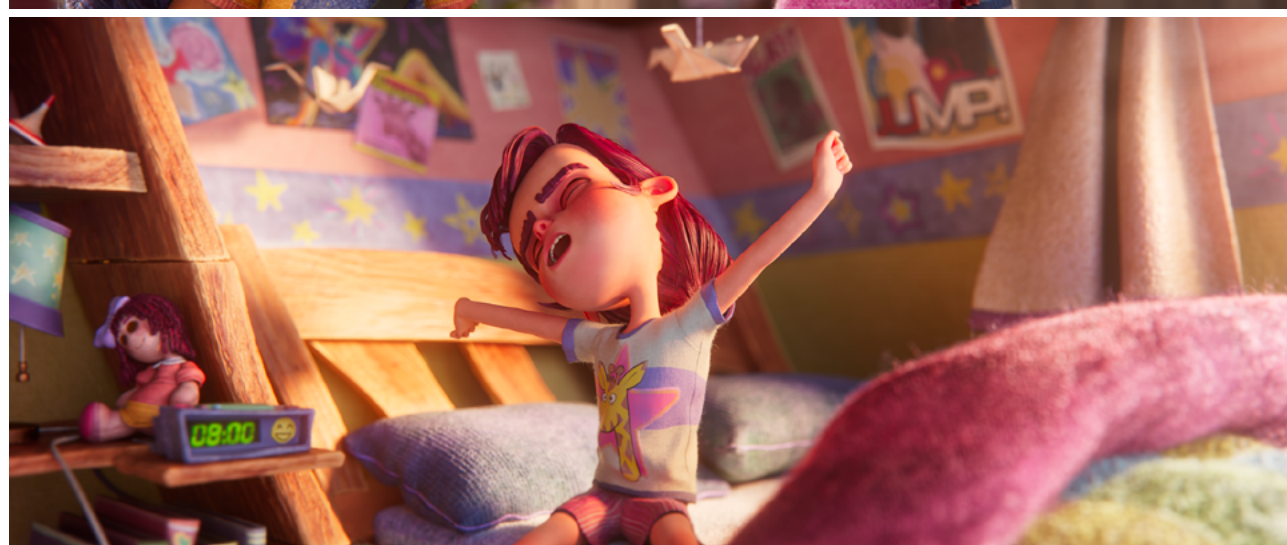
The rigger is largely responsible for the characters' realism.

They create the characters' virtual skeletons, define constraints to facilitate animation and put in place structures and controls to enable characters to move fluidly and realistically.

To practise this profession, you need :

- Technical skills to create complex structures and control systems.
- Anatomical knowledge to make the characters move realistically.
- A great sense of precision to optimise rigging and ensure fluid, natural animation.
- An ability to accept criticism and feedback in order to adjust the rigging according to the comments of the animation team.
- Intellectual and technical flexibility to adapt to different styles of characters and projects.





— " Reven "

Reven, a 10 year old girl, was born with a tilted head. When her family and friends put her adaptability skills into question, she proves them wrong by taking a class picture, with her head upright like her classmates.



— Hugo Babey // Victor Barreau // Line Bossard // Chloé Hurard // Coralie Monnier // Mathilde Morin // Lèna Ripoché // Tanguy Salaün



4 000
alumni in over
+ 25
countries around the world

They are ESMA alumni and proud of it!

Our alumni are our best ambassadors. Their varied and brilliant careers, in France and beyond, are proof that our courses have a promising future. We maintain a close relationship with our former students. Their attachment to ESMA is as strong as ESMA's pride in seeing them succeed in the industry they are passionate about. Some come back to give lectures and animate workshops. Others come back to teach here after a studio career.



Antoine Perrichon

ESMA CG Animation & FX Masters Degree

3D ANIMATOR 3D IN PARIS, LONDON AND LYON, CURRENTLY WORKING WITH XILAM ANIMATION

Projects : Minuscule 2

What he gained from his studies at ESMA:

Class 2017
" Methods to work efficiently, the right reflexes to have when facing most situations and above all a sense of teamwork. If there's one thing to bear in mind, it's that personal talent is just as essential as the ability to work as part of a team! Our teachers made sure we understood that. "



Élise Carret

ESMA CG Animation & FX Masters Degree

MAIN CHARACTER ANIMATOR WITH ILLUMINATION MAC GUFF NOW WORKING AT WALT DISNEY ANIMATION STUDIOS

Projets : The Grinch (feature film), Xmas Minions, Super Gidget, Art show and Minions Monsters (short films), The Grinch, The Secret Life of Pets 2, Minions 2 (trailers), Migration, Despicable Me 4, Sing 2.

What she gained from his studies at ESMA :

Class 2017
" All the knowledge I need to be an actual pro right after graduating: mastery over the software, the basics for all disciplines, rigour, perseverance and above all the experience of teamwork, the key to success, thanks to our project in the ESMA Grand Prix. "



Portrait Raúl Carbó



Raúl Carbó was one of the first students to enrol on ESMA's CG Animation & FX Course.

After being a freelance graphic designer, he quickly embarked on an entrepreneurial adventure of his own, opening in 2005 a studio called In Efecto.

His primary motivation was to create a structure that reflected his personality and his way of working: creativity, flexibility and responsiveness.

The company specialised in short-form 3D animation and worked for internationally renowned clients such as: Michelin, BIC, Haribo...

In 2019, Raúl takes a new turn and, alongside two other partners, Catherine Macresy and Dan Creteur, he co-founds the Atlantis studio, dedicated to the production of premium 3D animation series.

The studio's credits include series such as Miraculous Ladybug (season 5), Tara Duncan and the trailer for the upcoming series, Messi and the giants. At its peaks, the studio employs up to 150 people and aims to expand rapidly over the coming years.



This new chapter in Raúl's life as an entrepreneur is part of a renaissance movement, to be able to offer a studio with a more comprehensive range of services and to be able to work on longer, more complex projects than before.

And the future looks bright, with Atlantis aiming to develop its own projects in addition to its premium series production service.

A great prospect, given the strong demand from TV channels and video platforms currently. Raúl has not forgotten the ties that bind him to his former school either: he never hesitates to visit the various ESMA campuses to meet students and discuss their graduation films or give master classes.

He is also a regular member of the Jury 3D, which is an ideal opportunity to discover future animation talent to join the Atlantis adventure.

And these young recruits will certainly not be disoriented, as all the studio's departments include several former ESMA students.

Raúl concludes that for him "it's a source of pride to see these young graduates develop in a professional environment.

ESMA is, for me, one of the best animation schools, in Europe and even the world.



Portrait Garrick Rawlingson



A lifelong film buff, Garrick Rawlingson wanted to become a director. It was after watching short films at ESMA that he was convinced to take the course to make his dream come true.



In 2013, it was with his graduation film, *Forward March*, that he took his first steps in the CG Animation industry.

Over the past ten years, this particularly rich career path led him to join some of the most prestigious international studios:

Passion Pictures, MPC, Animal Logic and Weta Digital. His name featured on the credits of numerous blockbusters, such as: *The Hobbit: Battle of the Five Armies*, *Fast and Furious 7*, *Hunger Games: Mockingjay part.2*, *Spectral*, *Alvin and the Chipmunks: The Road Chip*, *Sonic*, *Peter Rabbit 2: The Runaway*...

After a decade spent around the world, hopping from studio to studio, from project to project, he wanted to settle down and found his own studio.

Thus, along with three co-founders, he created Floating Rock. The young New Zealand studio specialises in animation and FX, taking on subcontracting projects as well as original creations.

One of the studio's spearhead projects is the *Kyōryū* series: set in post-apocalyptic Japan, where genetically modified dinosaurs have outlived humans and are trying to survive in this new world.

A groundbreaking project that will open up new perspectives for this young and ambitious studio, Floating Rock. For Garrick, "going from being a student to having his own studio and developing an IP is about hard work paying off and a dream come true".

The young director has not forgotten his Alma mater, and cherishes his memories from his ESMA years, praising the quality of the CG Animation & FX Course, covering a large array of skills and subjects, giving students a comprehensive understanding of the entire production line.

Moreover, several fellow ESMA alumni have joined the adventure, and flew across the world to be a part of Floating Rock. Surely, more will soon follow!

Motivated and confident about the future, Garrick Rawlingson remains passionate and committed to what he does, and will never give up on making his dreams come true.

Private higher education establishment.



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