

## Computer Animation Festival Fact Sheet

### Chair:

Jinny Choo, ONCOMM

**Conference:** Wednesday 10 December – Saturday 13 December

**Exhibition:** Thursday 11 December – Saturday 13 December

### The Facts

- A world-class festival of outstanding work from all over the world: animated shorts, feature films, visual effects, interactive CG art, scientific visualization, machinima, games, and real-time graphics. The Computer Animation Festival presents creative achievements in every genre, plus "hybrid" innovations that mix state-of-the-art animation techniques with traditional storytelling approaches.
- The Computer Animation Festival presents two main components:
  - Juried screenings that provide insights on current international trends in computer-generated animation and visual effects.
  - Invited screenings featuring intriguing collections of world-renowned works.
- The Festival has received a total of 685 submissions from 44 countries. 43 percent of submissions came from Asia, 25.5 percent from the United States and 30 percent from Europe.
- An eventual 68 pieces from 14 countries were selected for the final screening. This is an acceptance rate of 9.92. 70% of the selected works are entirely new materials.
  - 29 submissions will be featured in Electronic Theatre; 17 submissions in Animation Theatre and 22 submissions in Special Programme.
  - 103 works in 10 curated screenings will be presented in Invited Programmes
- Awards: the winners of the awards will be announced at SIGGRAPH Asia 2008. There will be one submission awarded as Best of Show, and 2 submissions as Jury Special.
- The Computer Animation Festival offers several special events in the form of talks, studio presentations and panel discussions.

### A Quote from the SIGGRAPH Asia 2008 Computer Animation Festival Chair:

"I'm very delighted to be part of this first SIGGRAPH Asia's challenging process, and it's been exciting to see the SIGGRAPH ASIA 2008 Computer Animation Festival takes shape. At the very beginning, we were worried, especially on the number of new materials we will receive with our submission deadline really close to that of SIGGRAPH's Computer Animation Festival. However, the result was truly amazing and SIGGRAPH Asia received 700 submissions from 44 countries and over 70 percent of the selected works are new materials compared to the SIGGRAPH 2008 show this year. With the world's most remarkable works, it was much more enjoyable than I had expected when reviewing all submissions. The work from the internationally well-known production studios attracted our attention at the jury meeting and at the same time, idiosyncratic and imaginative students' work amazed us as well. It's not surprising that quite a lot of students' pieces have made for the final because their quality of work is on par with the professionals.

Now, we are ready to kick off our show presenting the cutting edge of technology beyond genres and techniques, and the SIGGRAPH Asia 2008 Computer Animation Festival is your opportunity to discover the full international spectrum of creativity and technological innovation. I hope you share our passion for animation and be part of the festival!!"

## Computer Animation Festival Screenings

- **Juried Screenings**

- **Electronic Theatre (ET)**

- A popular feature of the SIGGRAPH conference for many years, the Electronic Theatre offers some of the world's most remarkable work selected by a distinguished international jury. In addition, works presented in the Electronic Theatre are eligible for festival prizes. The Best of Show and Jury Awards will be announced during SIGGRAPH Asia 2008.

- Screening schedules

- Suntec Movie Theater

- 11 December, 7:00pm-9:00pm

- 12 December, 7:00pm-9:00pm

- 13 December, 4:00pm-6:00pm (Electronic Theatre Screening Matinee)  
7:00pm-9:00pm

- **Animation Theatre (AT)**

- This programme chosen by main jury of experts presents an intriguing collection of animated works and all its forms, and explores more for innovative and exciting works.

- **Invited Screenings**

- The Invited Screenings present works selected by the Computer Animation Festival curators in several categories:

- Special Programmes
  - Special Programme- bitterSweet 1
  - Special Programme- bitterSweet 2
- Best of SIGGRAPH Award Winners from previous Computer Animation Festivals
  - Best of SIGGRAPH Award Winners 1(99-04)
  - Best of SIGGRAPH Award Winners 2(05-06)
  - Best of SIGGRAPH Award Winners 3(07-08)
  -
- Studio aka Special
  - London-based STUDIO aka is an animation production company known internationally for its idiosyncratic and innovative work.
- School Showcase of promising student work
  - Gobelins
  - K'ARTS
  - Supinfocom
- Australian Panorama
  - Tasting the diversity of Australian Animation
  - Australian Animation is recognised for its diversity and inventiveness. It presents the Australian Animation trends in various technique, genre and style imaginable.
- India Focus
  - Exploring the landscape of the new Indian animation
- JMAF Showcase
  - Presenting award-winning works from the 11<sup>th</sup> Japan Media Arts Festival
  - \* Joint show with Art Gallery & Emerging Technologies

## Special Events

- **Production Studio Panel Talks**

- **“Challenges for high quality production and training of staff in Asia”**

Friday, 12 December 2008 at 3:45pm-5:30pm

Venue: Suntec Movie Theater

This panel looks at different approaches to setting up a new studio in Asia and generating high quality output. Challenges of knowledge and technology transfer to Asian staff and studio will be discussed, as well as handling an international production team spanning across the globe in different time zones. The panel will also look at mentor ship and training and how to grow a local CG community and high quality talent pool.

Moderator

Shuzo John Shiota  
*Polygon Pictures*

Panel

Saraswathi Balgam  
*Rhythm and Hues India*

Tim Cheung  
*Imagi Studios*

John Sanders  
*Lucasfilm Animation Singapore*

Tim Smith  
*Lucasfilm Animation Singapore*

- **Festival Talks**

- Making of the chosen works from ET

**SIGGRAPH Asia 2008 Computer Animation Festival highlights include:**

Selected pieces are from one of the following categories: Animated Short, Art, Promotional Animation, Visual Effects, Scientific Visualization, Real-time visuals and Video Clips. The Festival saw strong submissions from the Animated Short Categories for this year, a similar trend seen in SIGGRAPH Computer Animation Festival.

- **Animated Short**

***This Way Up***

Laying the dead to rest has never been so much trouble. A.T Shank & Son have a bad day at the parlour when a falling boulder flattens their hearse. Emotional and literal pitfalls lie in wait for the odd couple as they make their way cross country with just a coffin for company. This short animated caper puts the fun back into funeral as their journey and relationship unravel on an epic scale.

*Smith & Foulkes*

*Nexus Productions Ltd*

*United Kingdom*

***KUDAN***

A 3D computer animated fantasy film. As oppose to the mythological creature Minotaur, a monsters of western culture a Japanese monster Kudan has a human head and the body of a cow. Kudan is born from a female cow. It speaks human language, predicts war or disaster and dies in the three days. This story is about a man who is accidentally transformed into a Kudan. One day the man, who doesn't communicate with his son, receives a box by mail and he finds a strange helmet in the box. He is transformed into a Kudan when he wears it. Although his body stays in this world, his head is in another world, coming out from a cow's body. The helmet is a door to this other world where spirits of human beings, including the spirit of his son, form giant creatures like big trees. As he explores the world as a Kudan, he sees that the roots of these trees are individually connected to all the people in the real world and they are sometimes pruned by strange creatures. He sees that they are cutting his son's connection. He gets distraught and tries to help his son....

*Taku Kimura*

*CGI*

*Japan*

***Keep Right***

Sunoki suffers paranoia from following all the instructions on the sign posts and manuals. He recognizes even persons as pictograms, but the world is shown for him to be very confused with immoral conducts and disorders. One morning, Sunoki faces couple of difficulties on the way to the subway. However, he solves the problems one by one with his dutiful obstinacy for the rules. Eunomia, a goddess of regularity(the character of an old lady), happens to watch his doing and plots to reform the chaotic society by him. In the end, the subway becomes in good order by dancing together with Sunoki's yodel song.

*Yang Sunwoo*

*ETRI (Electronics and Telecommunications Research Institute)*

*South Korea*

- **Visual Effects**

***I Am Legend Making an Alternate Ending***

The alternate ending of I Am Legend shows the fully CG infected characters at their best. In this alternate ending of the motion picture I Am Legend, the full CG infected characters interact with our hero, played by Will Smith.

*David Schaub*  
*Sony Pictures Imageworks*  
*USA*

### **It's Mine**

Leave it to Coke to turn a peaceful Thanksgiving Day Parade into an epic battle between iconic cartoon characters just in time for Super Bowl Sunday. Opening on a crisp fall morning, the viewer is introduced to a bird's eye view of New York City's Central Park during the Macy's Thanksgiving Day Parade. A playfully intense fight occurs between Stewie (The Family Guy) and the classic superhero, Underdog. They soar through the Manhattan sky hovering and tumbling amongst the city buildings, their handling ropes dangle beneath, as they duke it out for a floating Coke bottle. But, instead, a different loveable loser wins out in the end!

Initially, full scale parade balloons of Stewie, Underdog and the Coke bottle were built and intended to be used in the first third of the spot. However, When the CGI balloons started coming together everyone was extremely enthusiastic and at that point it was decided to go totally CGI for all the balloons. The animators emulated how the balloons would deform, bend, squash and stretch. An ingenious method of classical animation blended with cutting edge dynamics simulation was used allowing for a flexible approach on a shot by shot basis.

*Nicolai Fuglsig*  
*The Mill*  
*USA*

### **Guinness 'Tipping Point'**

The team, led by 2D Flame op Neil Davies, 3D Supervisor Jordi Bares, worked with agency AMV BBDO to ensure the ad's 'domino effect' absolutely seamless, but also that it looked atmospheric. Flame was used to enhance the cinematic feel of the opening shot, to age the texture of buildings and to add in extra villagers to make the film picturesque. The biggest achievement in Flame was compositing the four end pint shots into the rest of the film so seamlessly. The hardest challenge for the Mill was the 'pack shot' – the first time ever that Guinness hasn't shown a real pint glass at the end of one of its commercials. The initial aim had been to build a set in Argentina, but the difficulties of the location's 4,000ft elevation put a stop to that, and the CG pint glass was instead created at the Mill in London. Avoiding traditional 3D techniques, and after much research and testing to find out just how fast the pages of the books should turn and how many were needed, the decision was made to use the Houdini software- A first for The Mill.

*Nicolai Fuglsig*  
*The Mill*  
*United Kingdom*

### **Hellboy II: The Golden Army**

After an ancient truce existing between humankind and the invisible realm of the fantastic is broken, hell on Earth is ready to erupt. A ruthless leader who treads the world above and the one below, defies his bloodline and awakens an unstoppable army of creatures. Visual Effects company Double Negative in London, United Kingdom, worked closely with the film's director, Guillermo del Toro (Pan's Labyrinth, Hellboy) to help him create his vision of this fantastical world for the Universal Studios' production of Hellboy II: The Golden Army. Double Negative are proud to present a selection of clips from their work, boasting an array of fully CG characters, CG doubles, CG environments CG fire and many other visual effects.

*Guillermo del Toro*  
*Double Negative*  
*United Kingdom*

### **PHONE BRAVER 7**

The protagonist is a high school student, Keita Amishima, who has recently moved to Tokyo. Being a bit on the shy side, he's had real trouble fitting in since the move. One day, he finally

decides he's going to run away from home to get away from it all.

However, on the way he gets stopped in his tracks by a runaway construction vehicle. At the scene, he runs into Sosuke Takimoto... and a curious cell phone named Seven that can move around on tiny arms and legs.

In order to protect Keita from the out-of-control construction vehicle, Takimoto sacrifices his life. Seven asks for Keita's help, and though bewildered, he manages to help Seven reach the network access panel in order to stop the machine. This is how Keita gets mixed up in the dealings of the secret anti-cyberterror organization known as "Under Anchor", of which the late Takimoto was an agent. In the sequel, Keita goes on to take Takimoto's place, and together with Seven, they go on to fight against cyberterror.

Takashi Miike  
OLM Digital, Inc  
Japan

- **Promotional Animation**

- **BBC iPlayer 'Penguins'**

- Film-maker and writer Terry Jones is the latest star to feature in an ambitious marketing trail for BBC iPlayer.

- The 90-second trail shows Terry following a unique colony of Adelie Penguins as they fly thousands of miles across the frozen wasteland of Antarctica to the Amazon Rainforest. It was shown on air on April Fools' Day in tandem with a viral campaign which was launched online.

- 'Penguins' was the brainchild of advertising agency RKCRY&R. Mark Roalfe was the Executive Creative Director, Paul Silburn, Creative Director, and the Director was Vince Squibb at Gorgeous. Sarah Caddy at Red Bee Media was Producer.

- Passion Pictures were responsible for the animation. Director Darren Walsh, VFX supervisor Neil Riley and a team of animators and composers study BBC Archive footage and numerous films of birds with similar shapes, in particular guillemots, taking off and flying to ensure they could reproduce the movement of the penguins as realistically as possible.

- The Mill were responsible for post-production, the edit was done at The Quarry and sound at Wave. Anne Dudley composed the music.

- *Vince Squibb*  
*Darren Walsh*  
*Passion Pictures*  
*United Kingdom*

- **Guinness**

- Inspired by Studio AKA director Marc Craste's short film 'Jo Jo In The Stars', AMV creatives Bern Hunter and Mike Bond asked Marc to create two rugby teams composed of similarly wonderful characters who inhabit a rugby arena within a pint of Guinness.

- In the glimpses of the fast paced game we see the teams face each other down on the rugby pitch, but we are kept guessing as to whether a try is scored or not....

- Using XSI to create the world & characters, Studio AKA painstakingly built the teams of players with sophisticated rigs to allow for maximum dexterity on the pitch by the animators – who brought their considerable character animation skill to interpreting the game of Rugby in a challenge that Director & Studio embraced with dazzling effect.

- *Marc Craste*

Studio aka  
United Kingdom

### **DELHAIZE**

As usual, time was a challenge, but we could rely on our production pipeline to get the job done. Over the past few years, we built a strong pipeline around Maya, allowing us to avoid the limitations of reference scene files through in-house automatic setup and vertex baking software, and a clever texture file handling.

It gave us flexibility to go back and forth painless between design and modeling/texturing, which allowed a great creative freedom.

*Fraggleboo*  
*Chez Eddy*  
*France*

- **Video Cilps**

#### **The Making of Street Fighter IV**

For the cinematics for the new Capcom game Street Fighter IV, we wanted to get a look that evoked the misty feeling of Asian ink-brush painting but also brought out the furious action inherent to the game and made it clear that the characters and cameras really existed in 3D.

In terms of direction and action, the game is based on nearly instantaneous actions on the part of the characters, so when the characters are moving we made them move quickly and intensely. Between actions, we hold poses and allow some contemplative space where the subtle motions of the inks and colors play out.

To create this set of contrasting feelings, while the characters, environment, and fighting effects are 3D, those were enhanced with a series of effects driven by the characters and existing either in 3D or in screen space, as well as image-based stylizations.

This new direction for a cinematic look has been enthusiastically embraced not only by the series' fans but also as an art form, and a number of segments to be used both in-game and for promotional use are in production.

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*Toshio Ohashi*  
*Polygon Pictures Inc.*  
*Japan*

#### **Blizzard Entertainment's StarCraft II Announcement Teaser**

Blizzard Entertainment's "Building a Better Marine" teaser debuted in Seoul, South Korea, to a stadium of 17,000 ecstatic Blizzard gamers as part of the initial announcement that StarCraft II was in development. The company decided that there would be no better way to make this announcement than with a full CG short developed by the Blizzard Entertainment film department. "Building a Better Marine" takes the viewer through the process of creating one of the game's most basic units, the terran marine, and shows the epic scale of even the most mundane aspects of the StarCraft universe. Coming nearly ten years after the release of the original StarCraft, this film is a visual representation of Blizzard Entertainment's affinity for the gritty sci-fi characters and settings that distinguish the critically acclaimed series, and the company's eagerness to share the next chapter with players around the world.

*Nick Carpenter*  
*Blizzard Entertainment*  
*USA*