
CONFLUENCIA
CREATIVA
MÉXICO • FRANCIA
Grand
Angoulême

CONFLUENCE CRÉATIVE

COOPÉRATION FRANCE MEXIQUE

COMPONENT 1

Education and Training

Un projet de

Grand Angoulême · Zapopan · Ciudad de los niños

Avec le soutien de AFD Agence Française de Développement

En partenariat avec

ÉESI · EMCA Angoulême · le cnam enjmin · Tecnológico de Monterrey Escuela de Arquitectura, Arte y Diseño · Eurekatech au service de l'entrepreneuriat et de l'innovation · Pôle Image Magelis Angoulême · la cité internationale de la bande dessinée et de l'image · IFAID Aquitaine

MASTER'S DEGREE IN CREATIVE MEDIA

Curriculum Design - beta version 0.1

CONFLUENCE CREATIVE - AFD FICOL
EESI/ CNAM-ENJMIN / EMCA / TEC MONTERREY

24/01/2022

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First part: presentation of the project

Genesis

The Confluence Creative project is an international cooperation project around Creative and Cultural Industries (ICC), funded by the French Development Agency (AFD - FICOL), with the territory of GrandAngoulême and Zapopan in Mexico.

Objective: structuring of a creative and cultural ecosystem with 3 components

- Ex nihilo creation of a Digital Arts and Creative Media master's degree, piloted on the French side by the EESI with the CNAM-ENJMIN and EMCA, and on the Mexican side by the TEC de Monterrey (training component)
- an incubator supported by the Eurekatech technology park (entrepreneurial component: games-app, graphics-comics, animation-cinema sectors)
- a House of authors Cité BD (culture-creation section)

Partners involved in the development of the Master in Digital Arts and Creative Media

TEC de Monterrey: Mexico's first private non-profit university, Tec de Monterrey is present throughout the country through 26 campuses including Zapopan. Six major national schools comply with it: Engineering and Sciences, Commerce, Social Sciences and Government, Humanities, Medicine, Architecture, Art and Design. TEC's referent partner in Zapopan is the "Escuela de Arquitectura, Arte y Diseño - EAAD".

EESI: The École européenne supérieure de l'image Angoulême – Poitiers is a public art school under the supervision of the Ministry of Culture of France. It welcomes nearly 350 students and prepares for diplomas in visual arts at the bachelor's, master's and doctoral levels. It offers a school path "Contemporary artistic creation". The specialty fields offered at ÉESI are: graphic literature and comics (taught in Angoulême) and digital creation extended to games, new media and all interaction devices (taught in Poitiers).

EMCA: EMCA: School of the Chamber of Commerce and Industry of Charente, the École des Métiers du Cinéma d'Animation - EMCA was created in 1999. The objective of the EMCA is to prepare its students for practice animation film professions in all design and production functions. The school's program aims to bring its students to a perfect mastery of digital and traditional tools specific to animated cinema. Through the production of short films, the school allows them to develop their sensitivity and creativity, by encouraging their own expression. All of this training gives access to the title of "Project Manager, Design and Production of Animation Cinema", registered at RNCP level 6. The EMCA is a founding member of RECA: Network of Animation Cinema Schools and administrator of the AFCA Association Française du Cinéma d'Animation.

CNAM ENJMIN: The French Graduate School of Games and Interactive Media (ENJMIN) is a school of the *Conservatoire National des Arts et Métiers* (CNAM). Founded in 2001, CNAM-ENJMIN proposes continuing education programs, specialization certificates, work-study programs and initial training programs (a Bachelor's degree in Computing & Video Games, an Engineering degree in Computing & Multimedia, a Master's degree in Video Games & Interactive Media jointly accredited with the Poitiers University as well as a post-Master program developed in partnership with world-famous Gobelins School). The training covers all areas and professions of digital media creation: Game Design and Storytelling, Game Art, Sound Design, Game Programming, Project Management, Game Marketing, UX/UI Design, Psychology and Sociology applied to the design of the Human-Machine Interaction, among many others.

University of Poitiers: French public university founded in 1431. Since 2016, it has developed a research center focused on Creative and Cultural Industries, the FABRICC, which brings together researchers in IT, law, management, economics, digital arts and science information and communication. The FABRICC conducts cutting-edge research around the specific and interwoven issues of CCIs, at the service of local stakeholders.

The French-Mexican Team

Tecnológico de Monterrey
Escuela de Arquitectura, Arte y Diseño

Roberto Iñiguez Flores, Dean of the School of Architecture Art and Design - EAAD; **Miguel Montoya**, Director of Research and Graduate Programs at EAAD; **Dorian Mastin**: Academic Coordinator for the Master's program; **Diego de la Mora**: "Manager" track Lead ; **Esteban de la Monja**: "Architect" track Lead; **Beatriz Bastarrica Mora**: "Director" track Lead.

ÉESI École européenne supérieure de l'image Angoulême-Poitiers

Marc Monjou, Director; **Catherine Beaudeau,** Secretary General; **Frédéric Curien,** Main Coordinator and Academic Coordinator for the Master's program; Associate professors: **Thomas Bellet, Gilbert Louet,** Administration: **Gaelle Puimaly, Marie Maherault,** Communications: **Hélène Meunier.**

le cnam enjmin

Axel Buendia, Director; **Indira Clanet,** Head of International Affairs and Development; **Stéphane Natkin,** Academic Coordinator for the Master's program**.**

EMCA ANGOULÊME CCI CHARENTE

Jean-Christophe Boulard, Director; **Marc Faillet,** EMCA's President and Director of the Chamber of Commerce and Industry - CCI; **Émilie Mercier**, Professor; **Anne Lucas,** Pedagogical Coordinator.

1431 Université de Poitiers
FABICC

"Producer" profile coordination: **Inès de la Ville,** Professor; **Florence Chérigny,** Professor; **Jean-Christophe Pasco**, Post-doctoral researcher.

The domain of the Master Creative Media

It is commonplace to note that, since the beginning of the 20th century, our daily life has evolved considerably under the impact of technological developments on our modes of communication. From the first phone to the Metaverse, this evolution has only accelerated and especially during the last forty years with the advent of the Internet and the Web, of mobile telephony.

The first impact observed affects the modes of distribution: all forms of information are encoded and transported in digital networks: telephone, e-mail, chats, then the press, TV, radio, cinema.

This has led to a change in the tools for creating traditional media (from animation films to the press, including music). Then, in a second phase, to the creation of new media: video games, the Web, digital artistic installations, procedural content (text, sound, image), social networks...
Finally, to the creation of new devices and modes of interaction such as virtual and augmented reality, for instance.

Every day sees the integration of new technologies and new uses in the field of media. This creates the possibility of new forms and new contents; which leads to new uses and new markets.
These new forms bring about a change in the production and financing processes.

The Master in Digital Art and Creative Media aims to train professionals and artists able to integrate and even anticipate these changes both in terms of form, content, technologies, production and funding.

Objective of the component

Create a Master in Digital Arts and Creative Media

The goal of component 1 is to meet the demand from TEC technological university for the creation of a Master, upon completion of their three current licenses (art, animation, video games). The training is also open to external candidates with a bachelor's degree either in the previous fields or in other fields ranging from management sciences to computer science, including psychology or sociology of the media.
The creation of a master's degree aims to diversify the offer of higher education in the Image professions in Zapopan on the model of the Image Schools in Angoulême.
This is, in this case, a course in Digital Arts and Creative Media. The program is broad and multidisciplinary.

This master has a triple objective:

Train artists, creators, designer architects and producers working in the field of digital media of today and tomorrow (visual and sound art, cinema, TV series, animation, video game, radio and digital press, networks social, spectacle based on digital devices, esport, social networks, virtual universes (metaverse) ...

Develop research activity in the previous fields, ranging from technology to artistic creation, including human sciences (psychology and sociology of media, management sciences)

By providing this pool of skills, facilitate the economic development of the region (creation of innovative technology and content companies)

Principles and philosophy of the Creative Media Master

The three schools of the Pôle Image d'Angoulême, EESI (digital art) EMCA (animation) ENJMIN (video game), have produced a synthesis of their respective training courses with a view to establishing an innovative Master program in Creative Media which offers " undergraduate student:

- image training, resolutely focused on digital technologies (AI, network, Blockchain, robotics, XR ...),
- a critical reflection both on the aesthetic level, but also on the socio-technical level: to think about the rhythm of the changes in the field of the image, to understand the evolution and the impact of digital technologies on our practices and also in society ,
- to think about the place of creation in scientific and technological innovation, and in the business world: to be on the lookout for digital society, the world of images and its uses (the metaverse, new convergences ...),
- acquire the means to question the digital economy and business creation by addressing the issue of digital law and business models.

Second part: Orientation of the Master

A common epistemological basis for reflection on Digital aims to strengthen an Art, Science and Technology culture and synergy. In fact, the issue of sectors is being rethought in a more stimulating framework which would be that of creative and technical anti-disciplinarity, at the intersection between art play and animation, which can be summed up under the term **Creative Media.**

- Anti-disciplinarity (Joichi Ito, MIT 2016): under the combined influence of both a common creative path hybridizing art - play - animation and a practical project dynamic permanently open to experimentation with new forms, we go out of the restricted field of compartmentalized disciplines to explore an innovative crossing of mediums and practices in the digital age (phenomenon of convergences),

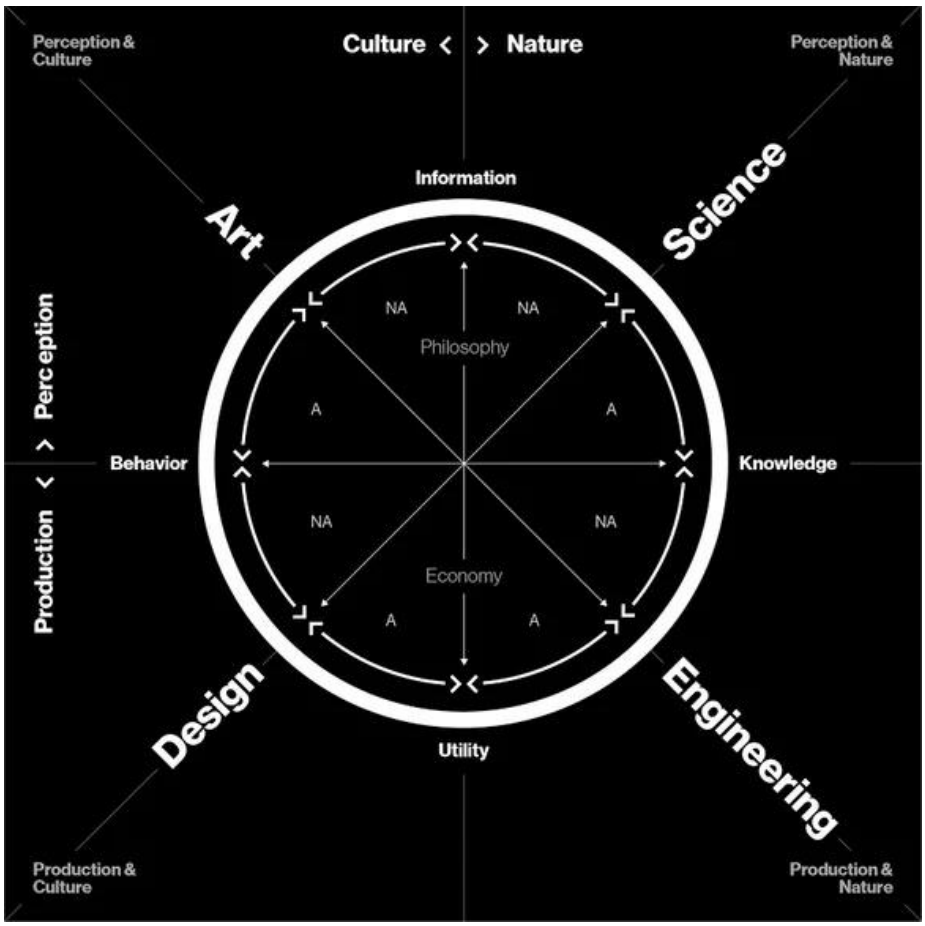
- Theory / practice relationship: a theory of practice & practice of theory. Art Thinking or thinking about the evolution and impact of digital technologies on practices and uses. On the methodological level, develop in the student a critical thinking as much on the aesthetic level as on the socio-technical level, so that he acquires the capacity to position himself in the digital economy by addressing the issue of digital law and emerging business models ...

- Training by practicing professionals and / or researchers: give priority to the professional experience of intervening artists and technicians in the fields taught.

- An aesthetic of the poietic: which places the work and its process at the center of training by promoting four angles of study, texts and corpora: history of ideas and practices; the artist and his process, the singularity of the project, its poietics; the device: the supports, the device, the media; the spectator: viewer, interactor, the other and his otherness.

Anti-disciplinarity and potential hybridizations art - animation - video game

- transmedia
- storytelling and interactive storytelling
- the study of movement (analysis and notation of movement, drawing and MoCap)
- the intersection of mediums: sound / image / gesture relationship
- gameplay and interaction patterns (which would include immersion with XR)
- connected devices (including the smartphone)
- network writes (databases)
- programming techniques (theory and practice

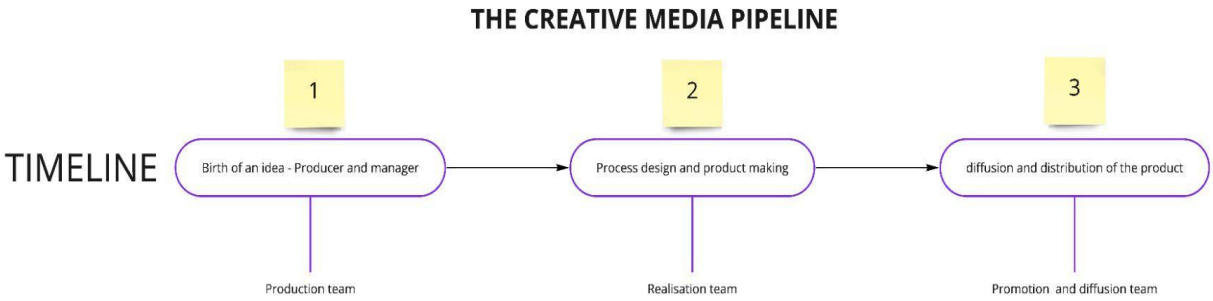


THE KREBS CYCLE OF CREATIVITY, featured in the *Journal of Design and Science* (*JoDS*) in January 2016

Professional goals and opportunities

Observation: a student graduating from a TEC degree has a solid training in digital art, animation or video games which allows him to directly integrate the professional environment at the production level. Our ambition is therefore to provide a plus:

- train writer-directors, engineers and managers in Creative Media
- who have operational knowledge of the entire Creative Media Pipeline, from design to production to delivery.
- and able to integrate the field of creative and cultural industries (ICC) and outside ICC (eg phygital platform, factory 4.0): The Arts and Creative Industries sector offers targeted trades in the following areas: Innovation Management, Plastic arts; Arts of living; Performing art and festivities; Art and heritage market; Audiovisual and broadcasters; Fashion and luxury industries; Press, publishing and interactive media; Video games and entertainment; Art galleries and cultural spaces; Cinema and visual arts; Musical editions and labels; etc.



Specialization: the three streams

Three typical profiles with complementary approaches emerge from our schools, they are also identifiable in the professional environment of transmedia and plurimedia where they form project teams.

- Author-Director: creative approach
- Architect: technological approach
- Project Manager-Producer: marketing financing approach, project management

Common business profile

Valid for the three courses :

- **General definition:** its mission is to create a project in the field of Creative Media, to plan it and to organize it with a team that it must manage.

- **Required skills:** Knowledge of art history, communication, management. Creative skills. Artistic sense. Great general culture.

- **Activities:** He is in charge of the programming of a project that he must carry out within a precise budget. He is in contact with the production environment, the cultural structures of one or more cities and he must honor the deadlines granted to him for the realization of the project whether artistic, event or cultural.

- **Environments:** It can be at the service of Cultural and Creative Industries (CCI), private companies, a city, an association, a cultural center, a cultural foundation, higher education, research laboratories.

DIRECTOR

The Director is the artistic designer of the project, he is responsible for its aesthetic quality. He defines the methodology for its realization and oversees the entire process, from the birth of the idea to its release to the public. He must know how to manage a creation project within a multidisciplinary team, and respect its financial constraints.

The two main components of Director's degree program are CU1 (Aesthetics, Media History, Epistemology) and CU5 (Methodological and Procedural Approach). CU1 develops the history of Art and the evolution of codes of representation, while CU5 is devoted to the development of working methodologies in a context of multimedia creation. It is a question of setting up a common language, guaranteeing a multidisciplinary synergy in which the social and human sciences (philosophy, sociology, ethnomethodology, ergonomics, psychology, cognition), computer science, the history and the theory of social sciences converge.

On a technical level, student directors can work with the assistance of technicians who ensure the proper functioning of the equipment. During the project phase, he collaborates with the student Architect whose main mission is to implement prototyping equipment and tools. He participates in the financial arrangement of the project in close collaboration with the Producer.

ARCHITECT

Among the three creative media profiles of the master's degree, the architect is the practical spirit who is not afraid of getting their hands dirty. He is in charge of making the technical decision and choosing the appropriate tools to achieve a project objective. But it is also responsible for ensuring the application of the main principles of the course: collaboration and rapid prototyping. By choosing the appropriate collaborative platform and implementing the appropriate development strategy, he will direct the development of the project towards reliable tracks by following agile practices.

The two main components of the architectural curriculum are CU2 (Interaction Models) and CU6 (Artistic Devices). CU2 focuses on understanding the set of media interactions and designing news, while CU6 focuses on mastering the wide variety of technological hardware and software involved in these interactions. These include social media platforms, the Internet of Things, extended reality frameworks, AI and machine learning, microcontroller kits, and more. Student architects must be ready to adopt constantly evolving technologies by building solid theoretical and technical bases and anticipate these changes with a strong technological watch skills.

Thus, student architects work with state-of-the-art prototyping equipment and tools, at the crossroads between a visual effects studio and a fab lab. On the one hand, they will learn to use modern virtual production tools common to the cinema and video game industries: 3D computer graphics, real-time capture and performance, immersion technologies, etc. On the other hand, they will learn to use flexible prototyping tools common to many fields of engineering: 3D printing, 3-axis CNC machine, open source computer hardware, etc. Therefore, a lab technician should help students handle such complex and expensive equipment.

PRODUCER

The Producer sector covers two businesses. On the one hand, these are producers in the audio visual sense of the term who, working with a director structure a project, constitute partnerships and teams and seek funding for the project. On the other hand it is about the project managers (or executive producers in audio visual) who determine the methods and the organization of the project and manage its realization as well from the human point of view as of the scheduling, logistics and budget.

The two main components of the Producer curriculum are CU3 (Digital Society: Digital Society) and CU4 (Multimedia Creative Project Management:). CU1 develops the history of Art and the evolution of representation codes, while CU5 is devoted to the development of working methodologies in a context of multi-media creation: Plurimedia Management and Creativity). It is, on the one hand, to give students a global vision of the digital society and its evolution in economic, sociological, legal, artistic, scientific and technical terms and of the actors involved in the promotion, financing and the realization of multimedia creative projects. On the other hand, the student trains and experiences the different production processes, methods and tools used in the different media fields and participates in setting up a project where these approaches must be combined.

Producers are therefore trained in project management, documentation and resource sharing tools used in the various fields of media production. They experiment with these tools in projects where the team is either totally localized or partially delocalized.

Professional profiles

DIRECTOR
- Artistic director in art / new media
- Artist-Entrepreneur
- Creator of images and interactive devices
- new narrations linked to new images
- Chef designer for companies
- Creator and developer of imaginary universe
- Curator in Digital Arts
- Director or collaborator of art / science structures

PRODUCER
- Manager of cultural industries
- Head of artistic and creative partnerships
- Administration of museums, foundations, theaters
- Cultural mediator (museum, gallery, exhibition site manager)
- TV, cinema, festival producer
- Event and cultural coordination assistant
- Corporate studio manager
- Responsible for digital and / or institutional communication
- Resource person or referent in development
- Interactive multimedia content producer, 2D and 3D
- Initiator and manager of public and private art projects
- Project manager for CCIs

ARCHITECT
- Head of immersive platform.
- Technical manager in Virtual Production
- Interface, website and digital tools developers
- New professions linked to innovation (internet of things)
- Digital expert in human machine interfaces
- Innovation manager
- Heritage valuation manager
- Arts and creative industries consultant
- Navigation system and Data Visualization

Part Three: Organization of teaching

- a propaedeutic: preparatory course
- specialized courses: “Major” (Main) and “Minor” (Secondary) courses
- common activities: projects, transversal courses, seminars
- an internship: in a company, laboratory, etc.
- a thesis

1- Propaedeutic:
building a common language

Upgrading of all students from the three streams, who will have to share a common knowledge base delivered by six Teaching Units (CU 1 to 6):

- CU1- History of the media, epistemology of science
- CU2 - Interaction models
- CU3 - Digital society and digital law
- CU4 - Multi-media management and creativity
- CU5 - Procedural analysis of works
- CU6 - Artistic devices

2- The three specific options or “Major”

The student upon entering training, has to choose between three courses, each built around two mandatory teaching units in deepening units (Major) and 4 optional units (Minor).

Major Director : CU1 + CU5

CU1: Media history, epistemology (art and science)

M1 Aesthetics and History of Media, Level 1

M2 Aesthetics and History of Media, Level 2

M3 Aesthetics and History of Media, Level 3

M4 Aesthetics and History of Media, Level 4

CU 5: Methodology and procedural analysis

M1 Aesthetics and History of Media, Level 1

M2 Aesthetics and History of Media, Level 2

M3 Aesthetics and History of Media, Level 3

M4 Aesthetics and History of Media, Level 4

Major Producer : CU3 + CU4

CU3: Digital society and digital law

M1 Economy & Creativity

M2 Producer essential skills

M3 Intellectual property & copy/common-rights/lefts

M4 Contracts in the creative media environnement

CU4: Multi-media management and creativity

M1 Strategic planning & Logistics

M2 Market opportunities & process strategies

M3 Project tracking and evaluation

M4 Talent Management

Major architect : CU2 + CU6

CU2 : Interaction models

M1 Design for Games and Interactive media

M2 Innovation devices and interactions

M3 Building & binding

M4 Human-Computer Interaction Research

CU 6: Artistic devices

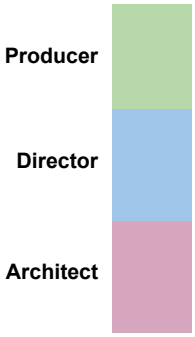
M1 Game Development & Computer Graphics

M2 Immersive Framework & Alternative Interfaces

M3 Procedural Thinking Algorithms and Problem Solving Software Design & Architecture

M4 Technical Lead Technology Intelligence; Deep Learning & Big Data

The skill level required by speciality



The level of competence - aptitude, skill, ability to finalize - reached in each teaching unit defines the specialty Producer, Director or Architect. Each specialty requires to be validated, a Major of 2 CU with "Achievement" level and a Minor of 4 CU, with 2 CU at "ability" level and 2 CU at "Aptitude" level.

Units / Levels	CU 1	CU 2	CU 3	CU 4	CU 5	CU 6
Achievement (Major)						
Ability (minor)						
Aptitude (minor)						

Table of typical skills according to specialties

3- Common activities

- Seminar: invited professionals (artists, theorists, engineers, etc.). Themes offered: social innovation and environment, health and well-being, culture and identity.

- Collective projects: bringing together the three profiles in a practical implementation (in partnership with a company, an institution or a laboratory, an incubator). On the themes of the seminar.

- Transversal course: on thematic (archive, cultural heritage, innovation and ethics, the artist as an anthropologist ...)

4- The internship

The internship is intended to provide practice in the profession concerned in a framework that can lead to a continuation of the master's degree, either professional or research.
Most of the internships will probably take place in a company that may, after the internship, offer the student a job. The company may be in Mexico or in another country.
For students considering a career in research and possibly a doctorate, the internship can be done in a research laboratory.
The internship is evaluated by two teachers and the internship supervisor, based on a thesis, an oral presentation, and an evaluation of the host organization. This evaluation is partly based on the form of the presentation and the thesis. If the internship is carried out in a company, the content is based on the understanding of the company's activity, the quality of the tasks performed and the integration of the intern. In the case of a laboratory internship, the thesis and its presentation are a research thesis. It includes the analysis of a research problem, a state of the art and the possible first results.

- Organized in cooperation with a cultural institution, the industrial or research fabric (in
- connection with the incubator - see component)
- Companies in the field of CCIs and outside CCIs
- Institutions: museum, art and culture center, heritage, education
- Research laboratories, private and public

5- The thesis

- **Courses and follow-up:** initiation into research, thesis methodology, participation in the seminar, writing of a personal thesis.
- **Objective:** to gain a conceptual perspective on the work processes engaged during the training (especially during the project) - definition of a research object.
- **Assessment:** defense, demonstration of critical thinking skills

Study schedule

Year 1		Year 2	
trimester 1	**trimester 2**	**trimester 3**	**trimester 4**
Propaedeutic CU1à 6 (6 credits)	minor 1 (3 credits)	Major 3 (3 credits)	Thesis soutenance (3 credits)
	Major 2 (3 credits)	Major 2 (3 credits)	Internship (3 credits)
Mini-projet / seminar (3 credits)	Project (individual or collective) (3 credits)	Major 4 (3 credits)	Total = 42 credits (1 credit = 12 hours)
Major 1 (3 credits)	Transversal Course (3 credits)	Finale Project (collective) (3 credits)	

Practicum

Technical assistance is available in the (main) workshops in connection with the 3 technical platforms:

- audiovisual platform (Department of COM and ART, sound - video - photo - mocap)
- IT (Work with the engineering department, mechatronics)
- volume (design office, wood, metal ...)

Workshop practices

- infographics (synthetic object, virtual and immersive space)
- interactivity (interactive figures)
- sound design and musical spaces
- animated image (2D & 2D and 3D digital image)
- still sequential image (photo, comic)
- video game: game design (what do we play? the rules)
- media art
- IT: connected object
- audiovisual programming; network (internet and database)

Mediums

- Sound and music
- animation
- game designer (video game)
- media art (specialist in interactivity and installation)
- scenario
- audiovisual and hardware programming (+ connected object + robotics)
- graphic designer

Technological environment: devices and applications

Techno

Required Knowledge
graphics editing, sound recording & editing, video shooting & editing, computer animation, 3D Modeling

Interactive Media
Game creation (cameras, materials, physics, basic visual scripting, user inputs, post-processing), interactive sounds and movies creation
Suggested toolkit *: Game engine (Unity / Unreal Engine), Software Sequencer (Fmod for Unity / Abbleton Live), Visual Programming & Interactive Video Software (Touch Dseigne / Adventr)*

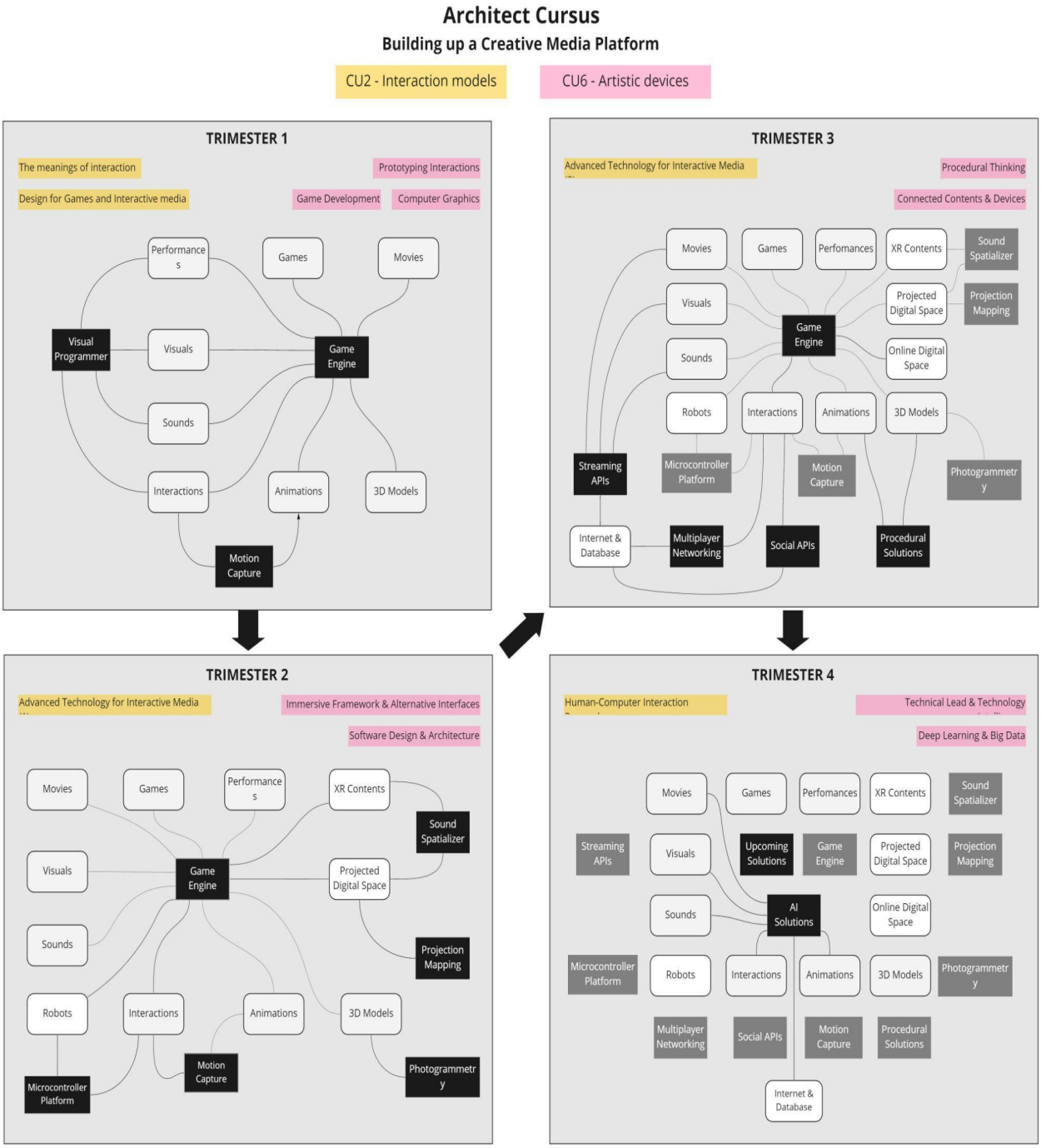
Computational Media
Create procedural and rule-based interactive experiences (advanced visual & code scripting) and and contents (procedural models, visuals & sounds)
Suggested toolkit *: Game engine (Unity engine + Bolt / Unreal engine + BluePrint), Programming software sketchbook (processin / p5js), Modeling Software (Houdini / Blender + Sorcar)*

Immersive Media
XR frameworks & controllers, 3D audio recording and interactive spatialization (ambisonic & binaural), reality capture, digital mapping
Suggested toolkit *: Game engine (Unity / Unreal engine + oculus / steam VR / vuforia plugins), AR enginge (Reality Composer / Vuforia), Sound Spatialization Softawre (Ircam Spat / Oculus Spatializer), Photogrammetry software (Recap / Meshroom), Video Mapping Sofware (Resolume / Millumin), Motion Capture Software (Motion Capture &Builder /* Dynamixyz)

Human-Robot Interface
Robot & interface prototyping (sensors & actuators, microcontrollers & SoC, embedded systems, rapid prototyping, 3D printing)
Suggested toolkit *:* Microcontrollers Developpement Software (Arduino / MicroPython), Modeling Software (3DSMax / Blender), Slicing software (Cura / Fusion 360)

Creating with AI & Internet
AI generated content, AI assisted experiences, technology intelligence, social computing, streaming contents, share experiences, big data analysis and visualization, smart devices (internet of things)
Suggested toolkit *: Deep Learning Software (Teachable Machine / RunwayML / OpenAI) Streaming API (Twich / Youtube Gaming & Stadia), Social Network API (Twitter / Facebook), Smart devices framework (Android / iOS)*

Technological environment: Processes & devices



Syllabus

Summary

Propaedeutic :

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Major Director :

https://drive.google.com/drive/folders/1MAiDO4z7aw5uzWB5UNld4M0g0AzU03MS?usp=sharing

Major Producer :

https://drive.google.com/drive/folders/1CZz0gAFwtF2dTa6Rl-bExGzhcyAE3ywl?usp=sharing

Major Architect :

https://drive.google.com/drive/folders/1opuDGakNzc2ichBqlCPPvOx_l1N31gKz?usp=sharing

Common Activities

Transversal courses :

https://drive.google.com/drive/folders/1Zeqo576pdY9m35FVlBiMEi6Md389196j?usp=sharing

Projects :

https://drive.google.com/drive/folders/1YSCEu7ZWwOXpNrRNCrSFo2kd-mG2hEbe?usp=sharing

Thesis :

https://drive.google.com/drive/folders/1k-AAWAHI_QTNgTY7UE_DQ9kDFOCHdCoQ?usp=sharing

Internship :

https://drive.google.com/drive/folders/10j6jtVkjdqyjraIx0WnDvL7G0yDkIqrL?usp=sharing

ANNEXES

1- Preparatory workshops:

- FIRST WORKSHOP - Creative Media 17 and 18 of September 2
- https://drive.google.com/file/d/1af0s5E_6QCuqUHqXlUefb8NJnC6v1MVj/view?usp=sharing

- SECOND WORKSHOP - Creative Media 26 of February
- https://drive.google.com/file/d/1tZPL_aXVIm7mPvRFB586iA7EkIHde4Xm/view?usp=sharing les workshops préparatoires (septembre 2020) et février 2021

2- QUESTIONNAIRE Identification du périmètre de la formation (in EN : QUESTIONNAIRE Identification of the scope of the training)

3- FRAMEWORK AGREEMENT FOR INTER-INSTITUTIONAL COOPERATION (Long-term Cooperation Agreement)

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