
Highly experienced, dedicated and dynamic VFX Senior Producer

Key Strengths

- Extensive knowledge of the visual effects process, gained from 14 years working on award-winning feature films, feature animations, immersive technology (VR), episodic and commercial projects.
- Highly organised with exemplary project management skills, consistently delivering small to large 2400+ shot VFX projects, to budget and schedule.
- Constantly positive, proactive, and solution-oriented in fast-paced, high pressured environments.
- Proven background in building excellent relationships and creative partnerships with clients globally.
- Comprehensive understanding of current and emerging technology, with advanced proficiency in scheduling, budgeting and shot-tracking systems (Shotgun, CETA, Filemaker Pro, MS Office etc.)
- Excellent ability in managing large (up to 70 person) creative, technical and production teams.
- Broad on-set experience on film and commercial shoots worldwide, as part of the VFX unit.

Employment History

Framestore – Los Angeles, USA

Aug 2019 – ongoing

Senior VFX Producer – Commercials. Clients and campaigns include: Disney, Marvel Studios, 72 & Sunny, Mullen Lowe, Commonwealth, Xfinity Mobile, General Motors, Patron.

- Working closely with prominent agency and studio clients to ensure continued client satisfaction, consistently meeting milestones and an excellent standard of work across all projects.
- Bidding new projects; analysing scripts, storyboards and director treatments to create VFX breakdowns, budgets, client bids and planning for post-production.
- During pre-production and shoots ensuring all shots with VFX are accounted for and within budget. On set keeping clients informed on VFX requirements, tracking additional work and cost implications.
- Creating and maintaining detailed VFX schedules for internal planning and client distribution.
- Once VFX shot-work commences, managing VFX teams with VFX Supervisor, overseeing editorial turnovers, client deliveries and communications, and providing change orders for any scope changes.
- Continually assessing and tracking project budgets - balancing crewing, VFX work and methodologies to ensure high quality projects are delivered to schedule, with consistently healthy margins.

Method Studios – Los Angeles, USA

Nov 2015– May 2019

Senior VFX Producer: *Fantastic Beasts* (Warner Bros), *King Arthur - Legend of the Sword* (Warner Bros), *The Hateful Eight* (Netflix - TV adaptation), *Guardians of the Galaxy: Mission Breakout!* and *Antman and The Wasp* ride films (Disney/Marvel). Commercial campaigns include: Google, Mazda, Evony video game (Superbowl), Disneyland theme parks.

- Managed VFX production alongside VFX Supervisor, for various high-profile films and commercials.
- At show setup phase created show-specific delivery pipelines and evaluated crewing requirements. Created and maintained ongoing VFX bids, change orders, budget-tracking documents and correlating internal/client-facing VFX schedules.
- During shoots tracked VFX requirements on-set, assessing VFX work and creating WIP bids for client.
- Managed production team (up to 8 people) in daily running of the shows, mentoring and training junior production team to work more efficiently and confidently in their roles.

Prime Focus – London, England

Nov 2012– Oct 2014

VFX Producer: *The Two Faces of January* (StudioCanal/Working Title), *The Gunman* (StudioCanal), *The Interview* (Sony/Columbia Pictures), *The Great Gatsby* (Warner Bros)

- Produced UK and US film projects direct to studio, alongside Post-Production Supervisor, overseeing 2D and 3D visual effects work from pre-production to post-production stages.
- Created VFX breakdowns, bids, change orders, and weekly VFX shot status reports for studio.
- Attended shoots, providing WIP VFX breakdowns and bids to studio and managing on-set VFX crew.

Cinesite Europe – London, England

Nov 2010 – Feb 2012

VFX Producer: *John Carter* (Pixar)

- In partnership with Pixar's production team, ensured the smooth traffic of shot-work between the VFX facility teams and external vendors, for the film's 2400 shots.
- Designed Filemaker-based shot-tracking database for the handling of the 2,000+ shots, and managed traffic of over 18,000 deliveries between the multiple outsource vendors. Developed and maintained extensive weekly reports and schedules (MS Project, MS Excel) to ensure tight deadlines were met.
- Managed 8-person production team handling data between vendors, turnovers, reviews, deliveries etc.

Framestore – London, England

Aug 2007 – Oct 2010

Line Producer: *Gravity* (Warner Bros)

- Worked alongside WB production team, coordinating the motion capture & previs teams. Developed and maintained VFX schedules for Warner Bros master schedule, and liaised with WB editorial with delivery of Director-approved previs, for addition in the latest cut and EDL.
- Coordinated artist rounds and reviews with *Gravity* director, production designer and supervisors.
- Handled script revisions, creating regular VFX and lighting breakdowns for the Director and supervisors. Collected VFX data and technology requirements on-set and at motion capture stage.

Producer - R&D and Pipeline depts: *Avatar*, *Harry Potter & the Deathly Hallows*, *The Golden Compass*, *Sherlock Holmes*, *Nanny McPhee*, *Prince of Persia*, *Sherlock Holmes*, *The Chronicles of Narnia*, *The Clash of the Titans*, *The Dark Knight*, *Australia*, *Where the Wild Things Are*

Production Supervisor -Technology: *The Tale of Despereaux* (Universal Pictures)

- High-level management of R&D/Pipeline dept (40+ team), in the creation of ground-breaking VFX technology. With extensive planning and scheduling, ensured R&D deadlines were met across shows.
- Working alongside senior management group, handled wide range of departmental duties including performance management, hiring/ interviewing, contract negotiations and all department meetings.

Animal Logic – Sydney, Australia

Jan 2006 – Aug 2007

R&D/Software Coordinator: *Happy Feet* (Warner Bros.), *300* (Warner Bros)

- Coordinated team of 30+ developers and pipeline TDs across *300* and *Happy Feet* films.
- Supported supervisors with management of large technical team, creating extensive software development schedules, and coordinating rounds, reviews and cross-department communications.

Education/Affiliations

- **Producer's Guild of America** - New Media Council Member
- **Diploma in Film and Television** - Unitec Technology Institute (Auckland, NZ)