

# MARC LOUGEE

## VISUAL EFFECTS ON SET SUPERVISOR

604.727.6417 | marclougee@gmail.com | [linkedin.com/in/marcvfx](https://www.linkedin.com/in/marcvfx) | [marclougee.com](http://marclougee.com)

VFX Set Supervisor with proven experience guiding director, crew and client through VFX production on episodic television schedules, pre to post VFX production. Influential in steering conflicting priorities toward amicable outcomes through diplomatic, professional management of client relations and expectations. Ascertaining my deep understanding of live-action production, direction, cinematography, and narrative development, I lead visual effects on-set teams with integrity, respect and collaborative spirit.

## PROFESSIONAL EXPERIENCE

### SR. VFX ON SET SUPERVISOR

ENCORE VFX | CW series, THE FLASH | 2014 - Present

Over 6 seasons of The Flash, I've acted as the liaison between vendor-side visual effects supervisor, director, DOP and studio regarding all day-to-day production-level VFX administration & logistics. I cultivate strong collaborative and respectful working relationships with Exec Producer, Production Manager, and production department key personnel while managing client relations throughout the production cycle in a professional, diplomatic manner.

- Assist Director, DOP, Production Designer, 1<sup>st</sup> AD and key department leads with shot design, animated sequence planning, and on-set VFX coordination while balancing the director's vision, DOP's shot choices and visual effects logistical requirements and possible alternative approaches.
- Supervise all plate photography relevant to visual effects element integration and animation timing.
- Improved VFX pipeline, asset tracking database, and data packaging for delivery to VFX post, streamlining HDRI capture & processing, texture and reference photography, and VFX on-set data acquisition.
- Foster professional development for VFX team members through formal and informal coaching, technical skill assignments and emphatic performance feedback.

### VFX ON SET SUPERVISOR / CG Animation Supervisor, production

BARDEL ENTERTAINMENT | Nickelodeon feature, FAIRLY ODD PARENTS | 2013

Supervised visual effects plate photography and CG animation sequence elements on location in British Columbia and Hawaii. Prepared preliminary script breakdowns, VFX overviews and approaches, assisted the Director, DOP, Production Designer and 1<sup>st</sup> AD with storyboards, shot design, CG animation sequence planning.

- During production, I worked with Director, Exec Producer, DP, 1<sup>st</sup> AD to accommodate spontaneous creative CG animation sequence divergences, balancing VFX budget, requirements and on-set logistical concerns.
- Directed practical element photography, facilitating CG character animation inclusion to live-action plates.
- Implemented HDRI acquisition, texture photography, and set reference methodologies and delivery pipeline.
- Recruited, trained and supervised local VFX crew on location in Hawaii.

### DIRECTOR | CREATIVE PRODUCER

ADIDAS | HONG KONG | Corporate Training Productions | 2011- 2012

In collaboration with corporate training experts and producers, I directed specific topical narratives for executive management training video productions in South East Asia.

- Engaged in fostering strong client rapport as a new vendor, balancing budget, schedule, and delivery specs.
- Sourced, selected & contracted local production crews in Manila, Philippines.
- Supervised and led technical and creative teams from pre- production thru post to delivery.

### VFX PLATE SUPERVISOR | CG ANIMATION DIRECTOR

YOWZA DIGITAL | Discovery / BBC series, DINOSAPIEN | 2008

Fully engaged in all aspects of creating CG creature sequences, to include pitching CG animation sequences to clients, developing storyboards, participating in production meetings, directing CG animation teams in-house, supervising main unit and 2<sup>nd</sup> unit/ VFX plate photography on location in Drumheller, BC.

- Worked closely with writers, directors, show runner, DOP and key crew in developing narrative and technical execution of all CG creature sequences and plate photography.
- Prepared concise interpretation of director's notes, set data, VFX production reports, episodic post-mortem reviews.
- VFX Supervisor on main unit, acquired reference and texture photography, HDRI, and location survey data.
- Nurtured collaborative relationships with clients, formed amicable connections between production and post.

### EPISODIC DIRECTOR | SERIES CREATIVE PRODUCER

THE ORPHANAGE II | CBC Stop Motion Series, WHAT IT'S LIKE BEING ALONE | 2005 - 2006

Joined the series as the animation director, then transitioned to series creative producer and began directing episodes. Responsibilities ran the gamut, as I oversaw all physical animation production aspects from concept to editorial, pitching story ideas, supervising photography, hiring animators, composers, designers, fabricators, and lighting crew. Aptly, "Pain is temporary, the frame is forever" was boldly stencilled over the doorway to the studio.

- Provided creative direction, pitching sequences to writers and showrunner; worked closely with VFX and editorial.
- Overhauled production procedures, redesigning and implementing efficient shooting stages and camera processes.
- Spearheaded robust stop motion puppet fabrication department rebuild, integrating safety equipment, advanced fabrication, rigging and finish methodologies.
- Propelled progress in a deadline- driven environment, employing in-house animators, composers and VFX teams.

### CG ANIMATION DIRECTOR | VFX PLATE SUPERVISOR

CALIBER DIGITAL | BBC series, ACE LIGHTNING | 2004

Contracted as an episodic CG animation director to guide and manage in-house CG creature animation and supervise 2<sup>nd</sup> unit / VFX plate photography.

- Developed and pitched CG animation sequences to showrunner and production executives, balancing budgetary limits, facility animation capabilities and practical on-set considerations.
- Working closely with Director and DOP, supervised 2<sup>nd</sup> unit animation sequences, acquired on set camera data, HDRI and texture photography.
- Worked closely with CG modelling, lighting, rigging and compositing teams to maximize CG character integration.

### KEY SKILLS

Excellent written / verbal communication – Organized, detail oriented – Competent, calm under pressure  
Extensive client management experience – Proven team leader – Influential facility / director/ client liaison  
Independent problem solver – Resourceful, inventive & innovative – Analytical, objective, methodical

### ACADEMIC BACKGROUND

Television Producer Certificate | Ryerson university | Toronto, ON

VFX Production & Cinematography | Rockport Film & Television Workshops | Rockport, ME