

**Marc Lougee**  
**Director / Creative Producer**

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I facilitate creative teams in meeting creative and editorial standards, offering constructive and creative feedback to encourage and empower production associates to provide the best production possible. I'm currently seeking opportunities to roll up my sleeves and work with inspired teams, learn some handy new things and have a little fun on the way.

**NOTABLE EXPERTISE**

- Hands on involvement in development and production of CGI animation
- Enjoy working jointly with producers, creative leads
- Productions exceed creative and editorial standards
- Years of supervisory on-set and second unit experience

**PROFESSIONAL PROFILE**

**DIRECTOR / CREATIVE PRODUCER**, Hand Made Heroes Ltd, *Toronto* 2006 – present  
Direct and produce animated projects for film, broadcast series and web; produced a comic book adaptation of The Pit and the Pendulum animated film for international distribution through Bluewater Comics; currently developing several animation film & broadcast projects in US and Canada.

**DIRECTOR / CREATIVE PRODUCER**, Ray Harryhausen Presents, *Toronto / LA* 2005 - 2007  
Award-winning stop motion animated adaptation of Edgar Allan Poe's story, The Pit and the Pendulum; supervised visual effects, editorial, composer and sound design teams in support of artistic vision of the film; Executive produced by animation icon Ray Harryhausen and former Zoetrope Studios President, Fred Fuchs.

**DIRECTOR / ANIMATION**, Yowza Digital, *Toronto* 2006 - 2007  
15 episodes of Emmy-nominated live action / CGI character series Dinosapien for Discovery Kids! and CBBC; working from script, enhanced character development and story points in conjunction with series Executive Producer / Creator; designed storyboards for all animated sequences involving photo-realistic dinosaur characters; worked closely with episode directors and production leads to address seamless integration of CG/ live action characters; directed second unit/ VFX, supervised BG plate acquisition on site; increased CG animation and VFX productivity by implementing streamlined production processes and procedures, on set and in-house; maintained a key role in balancing broadcaster and production character animation and VFX concerns; worked closely with post-production and animation crews in consistently exceeding creative expectations.

**DIRECTOR / CREATIVE PRODUCER**, The Orphanage II, *Toronto* 2005 - 2006  
Supervised all creative considerations from script thru post-production as episode director & series creative producer for CBC stop motion series, What It's Like Being Alone; supervised storyboard development, providing creative input to writers, production designer, visual effects, editorial, sound design, composer and animation supervisors; directed casting and voice record sessions; provided editorial and sound design direction; improved production pipeline efficiency with implementation of robust, fully digital capture system utilizing DSLR cameras and mini computers. Hired as animation director for 1<sup>st</sup> season, promoted to episode director & creative producer on 2<sup>nd</sup> season.

**DIRECTOR / ANIMATION**, Switch VFX, *Toronto* 2004  
Directed and animated stop-motion segments for Fox/ Sci Fi Channel pilot Anonymous Rex; created animation storyboards from script; supervised lighting, set and puppet construction for animation; assembled hybrid digital capture system in alignment with visual effects pipeline for delivery of high resolution images.

**DIRECTOR / CGI ANIMATION**, Calibre Digital Pictures, *Toronto* 2002 - 2003  
Created and pitched animation sequence concepts (bi-weekly) to executive producer / show creator, series producers and broadcasters for 13 x 22 min. episodes of Ace Lightning, a live action / CGI character series for the BBC; directed CGI character animation and green screen element acquisition; collaborated with design, visual effects and editorial departments to hit deadlines and ensure quality met or exceeded producer and broadcaster expectations.

**DIRECTOR / ANIMATION**, Pitch Inc., *New York* 2001 - 2002  
Mentored newly recruited 3D CGI animators and animation interns on commercial production requirements, improving character expression, movement, posing and storytelling in an 3D CG environment; influenced conceptual decisions, story and character design for commercial and in-house promotional short film projects; planned and managed creative teams to meet production deadlines on time/ budget, with minimal hair-pulling hijinks.

**DIRECTOR / CREATIVE PRODUCER**, Visual Effects Society, *Los Angeles* 2000  
Produced and co-directed Ray's Big Day, one of ten short films commissioned by the Visual Effects Society in honor of animation icon Ray Harryhausen's 80th birthday; combined stop motion, CGI, green screen composite elements and post-production processes to create a hybrid aesthetic; supervised sound design and editorial.

**DIRECTOR / ANIMATION**, MTV Animation, *New York* 1998 - 2000  
Directed animation on 52 x 22 min. of prime time, internationally broadcast stop-motion animation on Celebrity Deathmatch series; held key creative role in conceiving sequence and story concepts with show creator/ executive producer; mentored a crew of 18 neophyte stop-motion animators in a fast-paced production environment; implemented process and procedural guidelines according to individual and group strengths/weaknesses; addressed all animation production considerations from pre-visualization to post production; ensured aesthetic integrity and continuity on 15 active shooting stages; partnered with visual effects supervisor to create innovative green screen, camera movement and image capture procedures.

**DIRECTOR / SPECIAL EFFECTS SUPERVISOR**, HBO, *New York* 1997  
Directed puppet sequences for HBO/ BBC series pilot, Culture Shock; supervised design and fabrication teams; contributed to story and character development; led artistic direction for puppet design to uphold artistic vision of the show; managed sub-contractors and crew hires.

### ADDITIONAL EXPERIENCE

Animation Consultant, <i>Mass Illusion, Lenox MA</i>	1995 - 1996
Special Effects Supervisor, <i>Aoki Film Works, NYC</i>	1994 - 1995
Animation Director / Supervising Animator, <i>Broadcast Arts / Curious Pictures, NYC</i>	1988 - 1995
Lead Animator, <i>Chiodo Brothers Studio, Los Angeles</i>	1992
Director / Creative Producer, <i>Wowhouse Special Effects, New York</i>	1989 - 1992
Co-Director / Animator, <i>Mogul / Housatonic Films, Housatonic</i>	1989
Director / Lead Animator, <i>Olive Jar Animation, Boston</i>	1988 - 1995

## EDUCATION AND PROFESSIONAL DEVELOPMENT

The Art of Pitching, <i>Centennial College</i>	2010
Screenwriting, <i>George Brown College</i>	2009
Business of Film – Development, <i>Ryerson University</i>	2008
Independent Television Producer Course – SEB, <i>Centennial College</i>	2007
Pitching + Development Workshops, <i>AFI Dallas</i>	2007
REACH Media Conference, <i>Dallas</i>	2006
Visual Effects Society Workshops, <i>Los Angeles</i>	1999 – 2008
Massachusetts College of Art; Major in Film / Sculpture, <i>Boston</i>	1987 – 1989
University of Massachusetts, Major: Liberal Arts / Communication, <i>Boston</i>	1985 – 1987

## AFFILIATIONS

Member, Visual Effects Society, *Los Angeles*  
Member, ASIFA, *Hollywood*  
Member, BKSTS, *London, UK*  
Member, Mastermedia Executive Group, *New York*  
Instructor, Raindance Canada, *Toronto*  
Instructor, Boston Film & Video Foundation, *Boston*  
Instructor, Sharpcuts Indy Film Festival Workshops, *Toronto*  
Panelist, Comic Con International Film Festival, *San Diego*  
Panelist, Media Convergence, *Park City*  
Panelist, Ottawa International Animation Festival, *Ottawa*

## AWARDS, ACHIEVEMENTS

*The Pit and The Pendulum* premiered in the US with the North American premier of Peter Jackson's *King Kong*, organized by Harry Knowles of Ain't It Cool News, with Ray Harryhausen in attendance. Since its release, *The Pit and the Pendulum* has screened in over 240 film festivals internationally. The film has garnered over 25 awards for Best Short Film, Best Art Direction and best Animated Short.

*Ray's Big Day* (2000) was commissioned by the Visual Effects Society as a birthday tribute to the legendary Ray Harryhausen on his 80<sup>th</sup> birthday. *Ray's Big Day* screened at the British Consulate in LA before a private audience of visual effects and film industry professionals, including visual effects luminaries James Cameron, Steven Spielberg, Phil Tippett, Rick Baker and Stan Winston.

Director Reel DVD available upon request.  
Professional References available upon request.