



## TIM DONLEVY RESUME 2013

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### FEBRUARY 2011 - FEBRUARY 2013

**ON-SET DATA MANAGER & MATCHMOVE TD.**  
**RHYTHM AND HUES STUDIOS - LOS ANGELES.**

### **PERCY JACKSON AND THE SEA OF MONSTERS RE-SHOOT -** **ON-SET DATA MANAGER 1ST UNIT NEW ORLEANS**

#### **Responsibilities -**

Record all camera and shot data. Shot HDRI's. Witness cameras - operate and supervise operators. Survey sets, green-screens and locations. Shoot textures of object, environments and actors. Supervise lens grid shoot. Environment photography for set and location reconstruction. Create diagrams with camera position and measurements for VFX shot integration.

Manage all Set Data - photographs, video and hand off to the Studio and VFX house.

#### **MATCHMOVE TD**

Catching Fire and Black Skies.

### **WINTERS TALE (Pre-Production)**

#### **ON-SET DATA MANAGER & MATCHMOVE TD**

Shoot Anamorphic lens distortion grids on ARRI Alexa Plus 4:3 camera.

### **RIPD RE-SHOOT - BOSTON PLATE UNIT AND PRINCIPAL PHOTOGRAPHY UNIVERSAL STUDIOS -** **ON-SET DATA MANAGER 1ST UNIT**

Record all camera and shot data. Shot HDRI's. Witness cameras - operate and supervise operators. Survey sets, green-screens and locations. Shoot textures of object, environments and actors. Supervise lens grid shoot. Environment photography for set and location reconstruction. Create diagrams with camera position and measurements for VFX shot integration.

Manage all Set Data - photographs, video and hand off to the Studio and VFX house. Shoot facial performance capture of Kevin Bacon for Animation and VFX departments.

### **PERCY JACKSON AND THE SEA OF MONSTERS - MATCHMOVE TD**

Track and align shot cameras and witness cameras, matchmove actors and interactive set pieces.

### **PERCY JACKSON AND THE SEA OF MONSTERS -**

#### **ON-SET DATA MANAGER 1ST UNIT NEW ORLEANS (June - August)**

Record all camera and shot data. Shot HDRI's. Witness cameras - operate and supervise operators. Survey sets, green-screens and locations. Shoot textures of object, environments and actors. Supervise lens grid shoot. Environment photography for set and location reconstruction. Create diagrams with camera position and measurements for VFX shot integration.

Manage all Set Data - photographs, video and hand off to the Studio and VFX house..

#### **RIPD - MATCHMOVE TD**

Track and align shot cameras and witness cameras, matchmove actors and cars.

### **CAPE COD CHIPS TVC - SET DATA AND MATCHMOVE TD**

Record camera / shot data, shoot HDRI's, survey location.

Track cameras, create geometry from photogrammetry and layout shot.

**NOVEMBER 2010 TO FEBRUARY 2011**  
**TRACKER, MATCHMOVE, LAYOUT & PREVISUALIZATION.**  
**A52 / ZOIC STUDIOS / MOTION THEORY / TRAILER PARK**  
**DONLEVYCO**

**ACHIEVEMENTS (ONGOING)**

Camera and Object Tracking shots with Syntheyes, PFTrack and Maya 2011.  
Track cameras and objects, export to Maya align/layout to set geometry and CG objects in Maya.  
Create Set Geometry with Photofly 2 and ImageModeler  
3D VFX Supervisor (on-set) - shooting HDRI's & stills for set modeling.

**a52**

**Integration - 3D VFX Supervisor (on-set) / Tracking / Previsualization /**

**COMMERCIALS**

Gatorade / Arrowhead / Mini / Nintendo / Lexus / Nescafe / Texas Lottery / Sony / Chevy / Dodge

**ZOIC STUDIOS**

**FEATURE FILMS**

**Here Comes the Boom.**

**TELEVISION**

V. / Fringe / Falling Skies / various episodic television / Inversion commercial

**MOTION THEORY**

**COMMERCIALS**

Expedia and Audi.

**TRAILER PARK**

**FILM TEASER - Rise of the Apes**

Previs. one minute teaser spot in Maya.

Layout scene and choreograph camera moves.

**FEBRUARY 2009 TO PRESENT**

**FREELANCE SUPERVISOR: VFX, ON\_SET & PREVISUALIZATION.**

**DONLEVYCO**

**ACHIEVEMENTS (ONGOING)**

Motion Control Supervisor / Operator, VFX Supervisor, Previsualization, Director of Photography, Cameraman (RED One, CINE Film & Canon 5D), On Set Data Management (HDRI & tracking supervision), Maya & Previs.

**COMMERCIALS / BROADCAST**

**Prologue Films:**

Underwater Director of Photography, **The Pacific**, HBO Teaser

Director of Photography, **E!** rebrand, location back plates

Maya Previsualization, **Izklar Water** TVC

**Colourmovie:**

On-Set VFX Supervisor

VH1 **Couples Tough Love** Titles

**FEATURE FILMS**

**Avatar**, Twentieth Century – Fox. Motion Control Supervisor/Operator.

**FURTHER EDUCATION**

**SLASH FX / RELIANCE MEDIA**

Matchmove/Tracking Trainee

**FXPHD VFX SCHOOL**

Maya course 206, Nuke 102, SynthEyes 202, HDRI - BKD 216.

**GNOMON SCHOOL OF VISUAL EFFECTS**

Introduction to Maya, Animation and Visual Effects - Maya

**FX PHD VFX SCHOOL**

Maya modeling course 210, Mental Ray 211, PF Track 202

**AUGUST 2007 TO FEBRUARY 2009**  
**LEAD MOTION CONTROL OPERATOR**  
**CAMERA CONTROL - LOS ANGELES**

**ACHIEVEMENTS**

**Avatar:**

Motion control and AMP suit shots involved motion base, stereoscopic cameras and virtual environments. Took projects from pre-production through to post production.

Liaised with Directors, DP's and post production, previs / post-vis team to formulate technical and creative solutions.

Directed previs to achieve workable solutions in the production environment.

Technical break downs specifying information to achieve shots.

Worked directly with post production teams to develop their data pipeline and previs methodology for motion control shoots.

**FEATURE FILMS**

**Avatar**, Twentieth Century – Fox.

**You don't mess with the Zohan** - The Orphanage

**COMMERCIALS**

Motion Control Supervisor and /or Operator on numerous TVCs for clients including:

HSI Productions, RSA, Smuggler, The Orphanage, Paranoid, Method Studios, Hungryman, Bandits Production, Anonymous, Accelerator, Blur Studios, Caviar, Engine Room, Digital Domain, A52, Kommitted Films, Traktor and Furlined.

**AUGUST 2005 TO AUGUST 2007**

**FREELANCE MOTION CONTROL OPERATOR / SUPERVISOR**  
**REPEAT MOTION CONTROL- SYDNEY**

**ACHIEVEMENTS**

**King Kong** Miniatures crew:-

Lined up shots, positioned rigs and sets to match previs and match move shots, checked accuracy with reference footage and data.

Choreographed camera motion and edited shots on set for Directors approval.

Supplied data and key information to post production via database system, of the edited shots and scenes for integration with 3D elements and compositing.

Worked with data and plates from match move shots for replication of camera moves at high speed on miniature sets.

Edited data to enable match move data to be physically shot and composited with original footage.

Combined on-set footage with previs, plates and elements, confirming accuracy and verifying shot integrity.

Operated General Lift's Genuflex MkIII rig with Kuper software for Big Primate Productions.

Freelance Operator on various rigs including Photon's Milo and Carnival Films' Genuflex MkII.

Collaborated with Production and post-production companies to advise on the best Motion Control and Post solutions for their creative treatment.

Co-developed a Motion Control / Maya interface for Previs planning and data transfers between Maya, the Milo (Flair) and Genuflex (Kuper) systems.

Tested and shot the first Motion Control sequences to utilize the Genesis HD Camera- Superman Returns.

**FEATURE FILMS**

**King Kong**, Big Primate Productions, Wellington, New Zealand.

**Superman Returns**, Red Sun Productions, Fox studios / Warner Brothers, Sydney, Australia.

**COMMERCIALS**

Motion Control Supervisor and / or Operator on numerous TVCs for clients including:

aht Productions, @radical.media – TAC & Honda, Independent Films, Window Productions, Beach House Films, Plush Films and Foxtel Design.

**SEPTEMBER 2003 TO AUGUST 2005**  
**MOTION CONTROL SUPERVISOR**  
**CARNIVAL FILMS - SYDNEY**

**ACHIEVEMENTS**

**Chronicles of Narnia:**

Transported rig to remote location in New Zealand, choreographed camera moves and calculated scaled live action shots.

Received tracked data and Maya scenes from VFX vendors.

Broke down technical information in order to match new elements to the existing shots and provide data to allow accurate placement of the set and camera rig.

**Superman Returns:**

Advised VFX department on specific hardware for shots and had previs department model and include the new hardware for shot planning.

Received match move data and Maya scenes from VFX vendors.

Broke down technical information in order to match new elements to the existing shots.

Established a reputable Motion Control Department for Carnival Films, which empowered the company to tackle high end TV Commercials, Feature Films and Music Videos.

Managed the Motion Control Department, which included marketing and administration, maintenance and improvements to the rigs and equipment, R&D, training and supervising crew members.

Designed, planned and performed Genuflex demonstrations and presented Creative Motion Control techniques to Directors, DP's, Producers, Post Production companies and advertising agencies.

Gained an expert knowledge of Kuper Motion Control Software.

Worked with up and coming DP's and Digital Media Students from AFTRS – giving the students an opportunity to work with Motion Control equipment, helping them create a virtual Motion Control rig for previs planning, conception and execution of ideas.

**FEATURE FILMS**

**Chronicles of Narnia - The Lion, the Witch and the Wardrobe**, Lamp Post Productions, Auckland, New Zealand

**Superman Returns**, Red Sun Productions, Fox studios / Warner Brothers, Sydney, Australia.

**Son of the Mask**, New Line Cinema / Fox studios, Sydney, Australia.

**COMMERCIALS**

Motion Control Supervisor and or / Operator on numerous TVCs for clients including:

8 Commercials, Cherub Pictures, Plush Films, Independent Films, Silver Screen, OzCam, Ozpan Productions and Australian Film, Television and Radio School.

**JANUARY 1999 TO SEPTEMBER 2003**

**FREELANCE MOTION CONTROL CAMERAMAN**

**REPEAT MOTION CONTROL - LONDON, EUROPE and ASIA PACIFIC REGION.**

**ACHIEVEMENTS**

**The Matrix - Revolutions:**

Set up and supervised the APU motion base/motion control Unit for the VFX department.

Established data pipeline with ESC Animators, Pixel Liberation Front previs team and motion control crew.

Supervised, solved technical and hardware requirements for motion base, motion control rig and interactive lighting system.

Tested and calibrated the hardware on-set to match with the previs systems, installed witness cams, and LED tracking system.

Tested, prepared and refined shots ready for 1st, 2nd or 3rd unit to roll in and shoot.

**The Matrix - Reloaded:**

Encoded lights, cameras, grip equipment (dollies, cranes, etc.) and recorded data and setup information for use on set and in post production.

Operated Milo Motion Control Rigs for companies in London, Paris, Milan, Singapore and the Philippines. This involved preparation and transportation of the Milo, setting up and shooting in a variety of landscapes and conditions world-wide, interpreting and co-ordinating visual effects shots.

Supervised complex VFX projects for European post companies.

Operated the Arri 435 and Digital video cameras on Milo rigs.

Advised on hardware developments and operation procedures that improved the end results of European Milo businesses.

Conceived and conducted training courses for new Motion Control studios and crews.

Successfully demonstrated the unique capabilities and creative uses of the Milo to Agencies, Directors and Cameramen that resulted in the generation of new business.

#### FEATURE FILMS

**The Matrix - Reloaded.** Fox studios / Warner Brothers, Sydney, Australia.

**The Matrix - Revolutions.** Fox studios / Warner Brothers, Sydney, Australia.

#### COMMERCIALS

Operated on numerous TVCs for clients including:

RSA Films, BRW, ActionMovie, Liquid TV, Puzzle Films, J-West and FilmMaster.

#### BROADCAST

BBC, BSkyB, Carlton Television, Disney Channel UK, ITV and Discovery Channel UK.

#### **MAY 1995 TO JANUARY 1999**

#### **SENIOR MOTION CONTROL CAMERAMAN**

#### **SVC WHITE CITY STUDIO - LONDON**

#### ACHIEVEMENTS

Headhunted from Cell Animation to establish the Cyclops Motion Control Studio.

Installed and maintained the Motion Control rig and software system.

Operated the Cyclops rig, creating camera moves and visual effects utilizing a variety of camera techniques: scaling, ramping / vary speed, multiple exposure, stop motion, miniatures, 3D and motion control integration.

Advanced the research and development of previsualization software for Motion Control by advising on improvements and implementing tests.

Trained crew in Motion Control software, camera, rig and video playback system.

Contributed to the marketing and promotion of the studio.

Operated the 35mm Mitchell S35 film camera.

#### COMMERCIALS

Operated on numerous TVCs for clients including:

The Moving Picture Company (MPC), Partizan Midi Minuit, Tony Kay Films, Douglas & Jones, Flying Colours, Lambie-Nairn Directors, HLA, Park Avenue Productions, BFCS, @radical.media UK, Academy Commercials and Artem.

#### BROADCAST

Lambie-Nairn Design, English & Pocket, BBC, Carlton Television, Channel 4, BSkyB and ITV.

#### MUSIC VIDEOS

Kylie Minogue - Breathe (Musso), Everything But the Girl - Wrong (Big TV), Mission Impossible - U2 and Pulp - Help the Aged (Hammer and Tongs).

#### **MARCH 1995 TO MAY 1995**

#### **MOTION CONTROL OPERATOR**

#### **CELL ANIMATION - LONDON**

#### ACHIEVEMENTS:

Introduced Cell to the use of modeling and calibrating motion control model movers in 3D, to enhance the previs system they used for the Cyclops motion control rig.

Operated on and gained a thorough knowledge of 'Flair' Motion Control software with the Cyclops rig.

Operated 'Moves' Motion Control software on the ceiling mounted rig.

Maintained and organized studio.

Gained essential knowledge of London's Motion Control industry and operating techniques.

**FEBRUARY 1994 TO DECEMBER 1994**  
**FILM AND POST PRODUCTION TECHNICIAN**  
**ANIMAL LOGIC - SYDNEY**

**ACHIEVEMENTS:**

Set-up, ran and managed Digital Film Department.

Responsible for the transfers and recording of film titles and commercials to film. This involved film recorder calibration, projection, liaising with the film lab, then evaluating and presenting final answer prints to the client. Used Eddie software to prepare footage for output to film.

Digital Technician - Assisted Editors and Designers.

Archived footage using Quantel Henry.

Roto-scoped sequences using Quantel Paintbox.

Tracked shots with Henry and proprietary software and operated the video rostrum camera.

Installed data networks, maintained equipment, transferred digital shot files to 2D & 3D departments and was responsible for quality control.

Operated 35mm, 16mm and video cameras on shoots.

**AUGUST 1986 TO SEPTEMBER 1994**  
**MOTION CONTROL CAMERA OPERATOR**  
**ZAP PRODUCTIONS - SYDNEY**

**ACHIEVEMENTS**

Operated the IMC Motion Control camera.

Assisted in developing and operated early previs systems on Evans and Sutherland wireframe system that produced data and layouts for motion control shots.

Beta tested in-house development software for motion control and previs.

Attained an excellent knowledge of visual and special effects techniques working on long form and commercial projects that utilized Motion Control with miniatures, 3D, stop-motion, slit-scanning, streaks and live action.

Gained thorough understanding of animation and visual effects production and post-production processes from start to finish.

Operated 35mm film Acme rostrum camera and Motion Control film/video rostrum camera to shoot: cell animation, bi-pack matting, color separations and double exposure film effects.

Assisted in construction of models, miniatures, sets and model movers.

Camera Assisted on live action film and video shoots.

Assistant to Film editor - screened daily rushes and broke down audio tracks for (Traditional and 3D) animation.

Assisted with the set up of a Digital Quantel editing/VFX system, interfacing and integration to the various departments – 3D, Rostrum, Motion Control, Offline Edit Suite and Client areas.

**AWARDS**

2006 LONDON INTERNATIONAL AWARD - WINNER

TAC - "Reconstruction" - Director: Bruce Hunt @radical.media, Sydney

VFX & Editing also won - CLIOS, Spikes, The Gongs and AWARD awards

2006 ACADEMY AWARD - WINNER

BEST ACHIEVEMENT IN VISUAL EFFECTS - **King Kong**

Awarded to VFX Supervisors: Joe Letteri, Brian Van't Hul, Christian Rivers, Richard Taylor

1997 CREATIVE CIRCLE BEST USE OF ANIMATION - WINNER

Electrolux Jungle - Director Eric Coignoux – Partizan, Paris

1997 D&AD SILVER - WINNER

Electrolux Jungle, Director Eric Coignoux – Partizan, Paris

1997 CLIO BRONZE - WINNER  
Electrolux Jungle, Director Eric Coignoux – Partizan, Paris

1997 LEAF AWARDS - BEST MUSIC VIDEO - WINNER  
Alisha's Attic "Indestructible" - Intro Design

1997 INTERNATIONAL MONITOR AWARDS  
BEST SPECIAL EFFECTS, MUSIC - FINALIST  
Zad – Music Video, SVC Television

### **TERTIARY EDUCATION**

2010  
FXPHD VFX SCHOOL

2009  
GNOMON SCHOOL OF VISUAL EFFECTS  
FXPHD VFX SCHOOL

2007  
Equivalency in Bachelor of Science Degree Computer Animation  
Granted by Bruce Wards  
SVA - School of Visual Arts - MFA Computer Arts Department  
Chair, MFA Computer Arts Department  
Director of Computer Education

2001  
AUSTRALIAN FILM TELEVISION AND RADIO SCHOOL  
Lighting Certificate

1992  
UNIVERSITY OF TECHNOLOGY SYDNEY  
Certificate in Advanced Photography

### **SECONDARY EDUCATION**

Oakhill De La Salle College  
Castle Hill, NSW, Australia

### **PROFESSIONAL REFERENCES**

Lois Anderson  
Manager, Digital Production  
Rhythm & Hues Studios  
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Marion Spates, Digital Effects/Tracking Supervisor  
Motion Theory  
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Andy Cochrane, Tracking Supervisor  
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