

JACK DAVID GEORGE - DATA WRANGLER & VISUAL EFFECTS CO-ORDINATOR

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Profile

My name is Jack and I'm a VFX data wrangler currently working on Dark Forest's production of Disney's 'Cinderella.' Having worked in VFX since January 2010, my time has been split between on set work (data wrangling/on set PA) and in post production (coordinating/production managing). However, I have made the decision to focus my career on to working on set gathering and providing the most concise data for VFX TD's in post production houses. What I have to offer is the ability to gather the most concise and accurate data from a film set in order to make any VFX work in post production the best it can possibly be. I have a keen eye for dressing a film set in the most VFX friendly way, and have learned many techniques and skills in how to do this across the different shows on which I have worked. I am a determined individual and am eager to provide and collate the most accurate data from a film set having learned an array of different techniques throughout my career so far.

Credits

Cinderella (data wrangler/on set PA)
Seventh Son (visual effects coordinator)
47 Ronin (visual effects coordinator)
The Lone Ranger (visual effects coordinator)
Man of Steel (visual effects coordinator)
World War Z (data wrangler/on set PA/production coordinator)
Jack the Giant Slayer (visual effects coordinator)
Skyfall (data wrangler/on set VFX coordinator/production coordinator)
Total Recall (visual effects coordinator)
Prometheus (visual effects coordinator)
Harry Potter and the Deathly Hallows: Part 2 (visual effects production coordinator)
X-Men: First Class (visual effects production assistant)
Pirates of the Caribbean: On Stranger Tides (visual effects production assistant)
The Chronicles of Narnia: The Voyage of the Dawn Treader (visual effects production assistant)

Employment

Data Wrangler/On Set PA June 2011 - Present (Across a number of shows courtesy of Dark Forest Productions and MPC)

- Wrangling camera data from up to four cameras at a time for all takes. This would include lens information, camera head, shutter speed, focal length, focus, filter, ISO and any further measurements - heights, tilts etc.
- Dressing the set with tracking markers/LEDS/any VFX aide.
- Taking HDRI images under the different lighting of every shot and/or take.
- Using a Roundshot Camera to gather 360 degree images of sets and/or any areas which could be used as reference for further VFX work.
- Conducting silver balls passes for each shot
- Conducting reference passes for each shot.
- Taking many stills of every set up. This would include texture reference, camera reference and general set reference.
- Measuring each different set and any props that may be used on a shot by shot basis.
- Surveying each set using a Leica Total Survey Station.
- Operating as many witness cameras needed at any one time depending how many main camera's are in use, to record the different camera movements of each camera during each take. This would generally go alongside the main camera wrangling for every take on each set up.
- Collecting all data from any other data wranglers/on set P.A's at the end of the day and collating it together on one drive in the format determined by the production manager. This data would include all photography stills, all camera data, witness camera footage, HDRI's, measurements, and any general notes.

Freelance Camera Assistant July '13

- In July of this year I worked as a camera assistant for a BBC production on Doncaster Rovers Women's football team.
- I had to both set up and run the camera whilst my colleague ran interviews with different members of the football club, from the chairman to the fans.

Production Co-ordinator, ITV, October '12 - July '13

- Responsible for reporting to managers, directors and producers on current budget situations to figuring out ways of engaging higher audiences through better output of media.
- One project, driven by myself, was to think of ways in which the show could make certain cutbacks so that we had more of a financial gain to move forward in other areas. This was successful on my part and the show therefore had more funds available to produce shows which can gain larger audiences (celebrity shows etc).
- Studio and on set work three times a week. I would be in charge of a group of 10 - 12 runners and A.D's, directing them so that each show ran as smoothly as possible. I was the sole point of contact for the producers of each show, and so I had to ensure that each studio show never ran over time, and all cameras and operators were set up in the correct positions.

VFX Production Co-ordinator, The Moving Picture Company (MPC), January '11 - Oct '12

- I was responsible for efficiently assigning shot work to artists to ensure the studio remained within the number of bid days for each shot. It was key that I used the correct type of artist for each shot ensuring the most cost effective use of resources for the appropriate difficulty of shot.
- My strong communication skills were crucial when dealing with colleagues and clients; MPC has branches in Bangalore, Vancouver and Los Angeles and so it was my responsibility as Production Coordinator to communicate and drive co-workers abroad on a daily basis.
- In this role I was the primary point of contact for all MPC departments and studios. Conscious of the considerable budget and time pressures, I worked to tight deadlines and am responsible for ensuring accurate and timely information between both MPC departments and clients.
- During my time at MPC I was sent out on set for the productions of both World War Z and Skyfall. This was to capture any camera data, set up sets with VFX aides, and to help coordinate the on set VFX team. It was an honour to be chosen as MPC's on set coordinator, and the initial experience has stood me in perfect stead for where I am today.

Production Assistant, The Moving Picture Company (MPC), January '10 - Jan '11

- As a Production Assistant I worked alongside the Coordinators and Department Managers at MPC, ensuring all operations within the running of a show were executed in a smooth and efficient manner.

Skills & Qualifications

PC & Mac proficient
Microsoft Office
Filemaker
Full driving license

Education

Sept '04 - Jun '07 Nottingham Trent University, English and Media Studies, BA Hons (2:1) gained
Sept '97 - Jun '04 Bolton School & 6th Form, 3 A-Levels A-C and 10 G.C.S.E's A-C

Interests

I have a passion for film, television and music and I make full use of my membership of the BFI and The Cornerhouse. I regularly go to the cinema and to music gigs/concerts. I am a keen photographer, and this really helps when doing texture shoots etc on set.

I am an avid supporter of all sports, particularly football, and enjoy traveling to watch sporting events.

During 2008, I took three months off work and travelled across North America from the West to the East Coast. I had an amazing, eye opening experience.