**Shane MacPherson**

*VIDEO GAME AND FILM PROFESSIONAL*

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Hands-On Animation Director with extensive knowledge of 3D Animation and Team Management in the Video Game and Film Industry. Seeking to use these skills along with years of experience working on over ten shipped game titles and an Oscar winning film as part of a hard-working animation team.

***Work Experience***

**Mocap Producer / Director** *2/2020 -Present*

Gearbox Software */ Frisco, TX*

* Motion Capture Director and Assistant Director support both on set and remotely. Adding an AD role as well as my experience as a director to the team has increased our shot output and provided guidance for our more junior level animation directors.
* Created pipelines for mocap requests and talent booking. These changes decreased our time spent setting up shoots and made it easier for us to get talent in to record data.
* Created a mocap database to store all of the shotlist and project information from previous shoots. Before the database was created, we would have to search through folders or track down old JIRA tasks. This database has created a faster retrieval system for mocap information.

**Animation Director – Cinematics** *2/2013 -8/2019*

Visual Concepts */ 2K Sports**Novato, CA*

* Hired, trained and managed multiple internal and external animation teams. Each year taking on more work all while completing our tasks on time and with the standard of quality expected. By WWE2K20, we were able to create three times more cinematic animations than were originally created back on WWE2K14 with around the same size team.
* Motion Capture Director during cinematic shoots as well as Animation Supervisor during gameplay shoots. With my involvement at every shoot, our data was consistent in terms of quality and style and it allowed for more data to be shot each day which saved us time and budget.
* Worked with the Animation Leads to help with daily animation tasks and overall polish work to help lower the team’s workload during production. I was able to quickly complete these tasks and allowed the team to focus more on finalizing in-game assets.
* Introduced, setup and managed the animation section of the Shotgun production tracking system. This sped up production and gave internal departments a visual picture of where each animation was in the development.
* Designed new animation tools/pipelines to improve the animator’s day to day and speed up production. Including a new rope animation system and updates to the engine to allow us to quickly review and fix animations in the game.
* Worked with both the engineers and the QA department to problem solve issues that arose in the game engine. Also designed test plans to help QA quickly get through certain sections of the game.
* Designed features and cutscenes for multiple modes as well as DLC for each game. Was the Lead Designer on the WWE16 Showcase mode which is still one of the most enjoyed modes in the history of the WWE2K franchise.

**Lead Animator** *10/2010- 12/2012*

THQ /*Agoura Hills, CA*

* Responsible for the transition from outsourcing cinematics to creating assets internally in order to control quality and shorten overall production time creating each asset.
* In charge of hiring, training and managing an internal cinematic animation team. Each year we improved the quality and feel of each cutscene which allowed us to slowly take on more of the cinematic work from our developer in Japan. By WWE13, we were creating all cinematic animations internally.
* Provided technical and animation support on the motion capture set during shoots. Was an integral part of the creation of this role which greatly improved the data shot and the number of animations shot per day on set.

**Associate Producer**  *7/2009 - 10/2010*

THQ /*Agoura Hills, CA*

* Created cutscene documentation and designed a test package to send out to vendors to bid on the cinematic work. This allowed us to save budget on Cinematics and invest that money into other parts of the game.
* Trained and managed a team in South Korea on the tools and creation of the WWE cutscenes. It was hugely successful which allowed for the creation of an internal team the following year. This is still the process on the WWE games to this day at Visual Concepts and now includes all of the in-game animation as well.
* Worked with our South Korean team and our developer in Japan to establish a working relationship via documentation, video conference calls and a training visit to the studio in Japan. This created a great team atmosphere and allowed us to quickly solve problems that arose during production.

**Visual Effects Artist** *9/2008 – 6/2009*

Lightstorm Entertainment */ Santa Monica, CA*

* Collaborated with and managed a team of artists on a large sequence of shots in the movie. These shots were integral to the story and was the start of the major battle at the end of the movie.

* Designed creature/vehicle flight paths, cleaned/animated motion capture data and created camera animation. Having this versatility in my skillset gave me to opportunity to work on a majority of the visual effect shots in the movie which won the Oscar for “Best Visual Effects” in 2010.
* Worked mainly on set with the director during shooting to assist with any needed shot changes. Assisting on set was a special task that only a few people were chosen based on the ability to quickly resolve any issues that occurred during shooting.

**Lead Animator** *10/2006 – 8/2008*

Hydrogen Whiskey Studios /*Santa Monica, CA*

* Promoted to Lead Animator after completing Smackdown vs. Raw 2007 as an Animator. Was quickly promoted based on great work and leadership shown on the first year on the project.
* Worked with the Animation team to set attributes and clean/animate motion capture data as well as scene layout and cinematic direction for each scene. The team never missed a deadline and we created more animations in Smackdown vs. Raw 2009 than in previous years games.
* Designed and implemented efficient workflow to help solve time management and scene design issues. This sped up cinematic creation and helped the project manager to ensure all developer’s needs were met and resolved.

***Education***

**Full Sail Real World Education** *Graduated 2004*

Associate of Science Degree in Computer Animation /*Winter Park, FL*

***Shipped Titles***

Smackdown vs. Raw (SvR) 2007 / Wheelman / SvR 2008 / SvR 2009 / James Cameron’s AVATAR: The Movie / SvR 2011 / WWE12 / WWE13 / WWE2K14 / WWE2K15 / WWE2K16 / WWE2K17 / WWE2K18 / WWE2K19 / WWE2K20 / Borderlands 3

***Skills & Software Knowledge***

* Leadership / Team Management
* Motion Capture Director and Designer
* Senior Level Animator
* Animation Pipeline / Tool Creation
* Self-Motivated Problem Solver
* Motionbuilder
* Maya
* 3ds Max
* Photoshop
* Premiere
* JIRA
* Vegas Video
* Perforce
* Alienbrain
* Shotgun
* Confluence