Lauren Kramer

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Experience:

CBS

VFX Coordinator: September 2017 – January 2018

Star Trek Discovery: Season 1

- Worked in the VFX department for Star Trek. Coordinated with VFX vendors on rewarding shots, sending and receiving shots and materials, critiques from VFX Supervisors and Executives. Managed each episode and archive materials and elements in Shotgun.
- Coordinated review sessions with VFX editors and Supervisors. Duties included: taking notes, bring up questions or concerns from the Vendors, check continuity while watching shots in sequence. After review session, would be cleaning up notes, sending notes to designated Vendors, and update shot statuses after review.
- In charge of updating boards which showed the weekly schedule and episode(s) status.

CoSA VFX

VFX Coordinator and SCRUM Master: October 2016 – May 2017

Gotham: Season 3, Agents of Shield: Season 4, Pitch, Lethal Weapon: Season 1, Training Day, and more.

- Coordinator for multiple TV shows and clients. Closely work with Producers and VFX Supervisors. Setup and take detailed notes for daily review sessions. Answer client emails and phone calls using CoSA-tivity. Build and manage projects in FTrack. Ingest footage sent from clients. Send Uploads and Deliveries to the clients using their specifications. Work with all the departments to keep communication fluid.
- Work with the selected artists who are in SCRUM groups. Talk with Producers and Supervisors on assigning shots. Help the team delegate compositing tasks within the SCRUM. Daily check-ins with SCRUMs to check on progress and make sure each team has the materials needed to complete their assigned shots. Create closer relationships between artists and production.

Entity FX

VFX Coordinator: September 2014 – May 2015

The Originals: Season 2 and Vampire Diaries: Season 6 – coordinating VFX for the TV shows.

- Works closely with the Producers and VFX Supervisors. Creating and labeling shots from the EDL for each episode. Setup and manage projects, shots, and versions in Shotgun. Setup and deliver shots to Client. Check all naming conventions for shots. Create and organize RV sessions for VFX Supervisor. Email status reports to the client on each episode in production. Take notes from client reviews and update shot statuses. Cut camera clips to make plates for the artists to use for their VFX shots. Help to manage artists' tasks. Schedule meetings with the clients. Keep morale and communication flowing from Management to the Artists.

Walt Disney Animation Studios

Assistant Stereoscopic Artist: May 2013-October 2013

Frozen (Academy Award Winner 2014: Best Animated Feature) - Stereo camera layout and final Stereo compositing.

- Setup Stereo cameras in Native 3D space, utilizing my own artistic stereoscopic eye.
- Composited final Stereo shots; eliminating artifacts and discrepancies caused by composite fixes for mono camera.
- Represented the Stereo Department in the Compositor Users Group.
- Collaborated with the Lighting, Visual Effects, Technical Directors, and Publicity departments to build post-department handoff pipelines, communications and morale.
- Wrote and organized documents on tools and solutions for the Stereo Department's page on TechWeb.

Stereoscopic Apprentice: June 2012 – May 2013

Wreck-It Ralph (Academy Award Nominee 2013: Best Animated Feature) – Stereo camera layout and final Stereo compositing.

- Set up Stereo cameras in Native 3D space, developing aesthetics, and utilizing my own artistic stereoscopic eye.
- Composited final Stereo shots are composited; eliminating artifacts and discrepancies caused by composite fixes for mono camera.
- Participated in Stereo and Lighting Department research trips outside of the studio.

Talent Development Program: Stereoscopic: March 2012 – June 2012

- Under the guidance of the Stereoscopic Mentors, learned the Disney techniques used for Native 3D.
- Trained to improve my Stereo Eye to understand 3D composition, and learned the Disney Stereo pipeline for going into production.

Legend 3D

Stereo Compositor: February 2011 – July 2011

Transformers: Dark of the Moon (Academy Award Nominee 2012: Best VFX) and Smurfs - Prep Compositing and Stereo Compositing

- Stereo composited shots for the film. Created alphas, clean plates, and setup pipe thrus with proprietary software.

Omation Studios

Intern: January 2009 – March 2009

- Worked in Layout Department for *Back at the Barnyard.*
- Modeled props for episodes**,** created 3D animatics with Quicktime and Avid for Layout tests, cataloging of main characters' costumes, and approved rigs and textures from Paprikaa Studios in India

Skills:

- Maya
- Nuke
- Dlight
- RenderMan
- Mocha Pro
- 3D Studio Max
- Adobe After Effects
- Adobe Photoshop
- Adobe Flash
- Adobe Illustrator
- Final Cut Pro
- Adobe Premier
- Avid
- Linux
- IOS/Microsoft
- Media Shuttle/Aspera
- RV
- Shotgun/ FTrack
- Screening Room
- Excel/File Maker

Education:

Bachelor of Science in Media Arts and Animation - The Art Institute of California – Orange County. **Completion Date:** March 2009