

Curriculum Vitae

Ian Lindsay Johnson

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Personal Details

Name: Ian Johnson

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Date of Birth: Sydney, January 30, 1968

Marital Status: Married. Three Children

Professional Summary

Senior level management experience with proven success in post production, animation, visual effects and broadcast design.

Well-developed people management skills and considerable success in growing highly productive and creative teams.

Excellent management skills with experience in business establishment, acquisition and integration.

Employment History

Freelance Visual Effects Supervisor/Producer July 2007 - Current

Freelance Producer Emerald City Design February 2008 - May 2008

- Managed the day to day operations of a design and animation facility for the MD while he was attending two overseas shoots.
- Bid all the major projects going through the facility.
- Produced and managed the client relationships for two large international commercials.

Freelance Producer Safety In Numbers Sept 2007 - Nov 2007

- Managed the day to day operations of a small post production facility base in Pymont while one of the principals was on an extended overseas holiday.
- Produced all the larger projects in the facility dealing with Corporate, Agency and Production Company clients.

Omnilab Media Group April 2001-June 2007

Held three senior executive positions within the Omnilab Media Group, one of Australia's largest privately owned media companies.

Originally employed as Manager of mesh22, the design and animation arm of the Omnilab Group.

After eight months was promoted to the position of General Manager of the Omnilab Group.

After the Mapp family acquired the company in June 2003 and Christopher Mapp was appointed Managing Director of a restructured Omnilab Media Group. Moved to the role of General Manger of the LaB sydney the companies largest division specializing in post production services.

General Manager the LaB sydney July 2003 - June 2007

- Reported directly to Christopher Mapp, Managing Director and owner of the Omnilab Media Group.
- Responsible for 125 staff across the areas of telecine, compositing, editing, design, animation, engineering, IT, sales and marketing.
- Expanded the 3D team from 4 to 35. This included the production of a 26 episode, 11-minute children's animation series, "Erky Perky".
- Managed a \$1,100,000 renovation to the LaB sydney building while maintaining a working facility. Renovations occurred in two stages over a 3 year period.
- Worked with the Mapp family and KPMG on the due diligence of Ambience Entertainment.
- Handled the integration of all of the Ambience Entertainment's equipment and personnel into the LaB sydney.
- Supervised the exiting of the Ambience Entertainment building.
- Worked with the Mapp family and KPMG on the due diligence of the AAV Group. This led to the acquisition of the Digital Pictures Network in Sydney and Melbourne.
- Handled all staffing issues at Digital Pictures Sydney during and post acquisition. This included the re-employing of 20 staff and informing 45 other employees of Digital Pictures AAV that they would not be re-employed by the Omnilab Media Group.

- Handled the integration of the Digital Pictures Sydney personnel and equipment into the LaB sydney.
- Hired a third party developer to create an asset management system that became the backbone of the LaB's 3D department and has since been sold to 4 other facilities by the developer.

General Manager Omnilab Group December 2001 - June 2003

- Direct responsibility to the Board of Directors
- Responsible for the Omnilab Group which comprised Omnilab Post, Omnilab Broadcast Services, mesh22 and Cornerpost. These four divisions were spread across 3 locations and had a total of 110 employees.
- Successfully re-branded Omnilab Post to the LaB sydney.
- Established the LaB sydney as the premier telecine house within the region.
- Built and installed Discrete Logic's Fire system into the facility which in time became the cornerstone for the development of one of Australia's premier long form television departments.
- Relocated the Broadcast Services Division from the Omnicon Building in Albany Street to the LaB sydney.
- Managed the consolidation of mesh22's personnel and equipment into the LaB sydney.
- Successfully recommended to the board the moving of Cornerpost into it's Albany Street location and the upgrading of facilities to help cater for the Movie Network post-production and play-out contract.
- Successfully pitched for and won from a major competitor the Australia's longest running and most high profile television drama McLeod's Daughters.
- Guided the business through a difficult period when one of the 50% shareholders went into administration and sold to the Mapp family giving them 100% ownership of the company

Manager mesh22 April 2001 - November 2001

- Financial responsibility for the division reporting to the General Manager of the Omnilab Group.

- Strategic responsibility for mesh22, a newly established division of the Omnilab Group focusing on design and animation.
- Turned the business around within the space of six months to be the most profitable division within the group.
- Responsible for 25 staff.
- Responsible for sales and marketing.
- Operations streamlining.
- Consolidated the 3D team into new offices and expanded the department.
- Fostered a culture of creativity.

Freelance Visual Effects Supervisor 1999-2001

Alavandan February - March 2001

Commissioned by Cutting Edge Post, a Queensland postproduction company to do the onset Visual Effects Supervision in Chennai India for the feature film Alavandan. Alavandan was a high budget Indian feature film starring the famous Indian actor Kamal Hasan, the “Robert De Niro of Bombay”. The project had been shooting for two months and required rescuing mid stream due to difficulties between the leading actor, director and previous supervisor. The job involved working with multi-pass motion control elements shot in varying locations. The conditions were difficult due to the complexity of the shoot and previous onset tensions. Both the production company and Cutting Edge were extremely happy with the end result and the film was critically acclaimed, receiving the President’s Award for Technical Excellence and Visual Effects. The President’s Award is the Indian Film industry’s highest honor and their equivalent of the Oscar’s.

Silverscreen Productions September - December 2000

Worked on two commercials with Silverscreen Productions for the director Perry Westwood. The work involved designing the effects sequences, supervising the shooting of various elements on film and commissioning a team of independent visual effects artists to work at Complete Post Sydney.

Cubbyhouse May - August 2000

Commissioned to do the onset visual effects supervision for the feature film Cubbyhouse by Complete Post Melbourne. This was an all-Australian film of the horror genre shot on the Gold Coast in Queensland. The project involved the development of the effects sequences and required working closely with all the Heads of Department and the Practical Effects Team as well as the Complete Post artists to design the visual effects sequences.

Beast Master September - December 1999

Commissioned by Photon to do the onset visual effects supervision for Beast Master, an Australian-Canadian co-production. The project needed rescuing after initial difficulties with the original supervisor. The project involved weekly script development meetings with all Heads of Department; design, storyboarding and onset supervision of all visual effects elements. The effects plates were shot in Australia and then sent through for compositing and 3D animation at a Canadian based post house.

Journey to the Center of the Earth February - August 1999

Commissioned by Photon VFX, a Queensland based visual effect company to do the Visual Effects Supervision on Journey to the Center of the Earth. This was a three-hour tele-movie for HBO. The project was based in Melbourne and involved 8 weeks of onset supervision and the setting up of a “rebel unit” of 12 artists in the production office. 288 visual effects shots were completed over a 16-week period.

Conja 1989-1998

One of the five founding partners of Conja. Established in 1989 Conja was one of the pioneering Computer Graphic Design and Animation Companies in Australia. Over the next ten years it went on to do work for all the major free to air and pay television operators and worked with many of the production companies and advertising agencies in the region. Conja came to be regarded as one of the most creative boutique motion graphic facilities in the region and was one of a handful of companies to have work regularly shown on the Alias Wavefront and Parallax reels at

Siggraph and NAB, the premier international conferences for the Computer Graphics Industry.

Conja 1995-1998 Managing Director

- Direct responsibility to the Board of Directors.
- Budgeting responsibility.
- Responsible for the development of the company's strategic vision.
- Managed the growth of company revenue from \$1.5 million to 3.2 million over a 3-year period.
- Development of a sales and marketing strategy.
- Worked with the producers on developing close client relationships and developed a culture of repeat business.
- Responsible for all human resources issues
- Fostered a culture of creativity that led to Conja becoming considered one of the regions most highly regarded motion graphic boutiques.
- Managed and developed strategies for IT and Engineering.
- Was involved in the mentoring and skills development of key personnel.
- Planned and managed the relocation of the facility to provide the necessary space for growth of the business.
- Supervised the rebuilding of the tape room.
- On set Visual Effects Supervisor for all larger commercial projects.

Conja 1992-1994 Production Manager

- Responsible for estimates and scheduling of all projects.
- Responsible for all operational staff.
- Involved in employment of key staff with the managing director.
- Assisted in budgeting.
- Involved in the presentation of the company reel to potential clients with key sales staff.
- Supervised the development of the 3D animation department and associated equipment purchases.

- Worked with the Senior Designer and Managing Director on all company collateral including editing of the company show reel and magazine advertising.

Conja 1989-1991 Senior Paintbox Operator

- Client liaison to assist in winning new work.
- Designing of graphic treatments.
- Running of paintbox sessions with the client often present long periods of time.
- Operation of the paintbox.
- Responsible for all 3D animation.
- Supervision of all of the technical aspects of the suite including liaison with supplier and equipment maintenance.
- Supervision of all company online editing sessions.

John Brain Productions 1986-88

- John Brain Productions was a small graphic design studio that specialized in package design and brochure layout. It also had a small department that produced corporate videos and retail television commercials. The company was a pioneer in using video graphic technology and latter computer graphics in the development of package design and layout.
- Started career as the in the graphic design department as the runner and bromide operator
- Promoted after 6 months to the position of Junior Designer working directly with the Senior Art Director.
- After 12 months began to learn the “Paint-box” video system.
- After 18 months was moved into a new division within the company that focused on Video Graphics for the print and corporate video and retail television commercial industries. Work involved the production of 3D animated graphic, 2D animated graphics, slides, package design and print layout.

Referees

Available upon request.