

LIAM O'LOUGHLIN

CINEMATIC DESIGN DIRECTOR • AAA GAMES • CREATIVE & TECHNICAL LEADERSHIP

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PROFESSIONAL PROFILE

Cinematic Design Director and creative leader with 15+ years of experience across AAA game development, animated television, visual effects and compositing. Shipped 10+ games across sports and racing franchises, including EA Sports FC, FIFA The Journey, Need for Speed and Driver. Specializes in leading multidisciplinary teams and developing scalable, in-engine cinematic experiences using procedural and deterministic camera systems, from previsualization through polish. Combines hands-on production expertise with a player-focused approach to cinematography, storytelling and gameplay readability.

CORE EXPERTISE

Cinematic direction & design • In-engine camera systems • Procedural & deterministic cinematics • Cross-disciplinary leadership • AAA live-service production • Previsualization to polish • Cinematic pipelines • Animation, VFX & compositing

PROFESSIONAL EXPERIENCE

Cinematic Design Director / Lead Cinematic Designer | Electronic Arts — EA Sports FC / FIFA 2015–present*

- Lead multidisciplinary teams developing scalable, dynamic cinematic features and solutions for a major annual AAA sports franchise.
- Direct cinematic design from previsualization through implementation and polish, balancing creative storytelling, gameplay readability and technical constraints.
- Develop and guide procedural and deterministic camera systems for data-driven, in-engine cinematic experiences.
- Contributed to the FIFA The Journey trilogy; progressed into lead cinematic design (2020) and director-level leadership (2025).
- Actively People Manage and Develop team of Junior to Senior Cinematic Designers and Animators since 2021

Lighting / Compositing Artist | Bardel Entertainment Jul 2014–Aug 2015

- Provided lighting, rendering and compositing for DreamWorks' animated television series The Adventures of Puss in Boots.
- Worked with render layers and lighting rigs using Autodesk Maya and Nuke

VFX / Compositing Artist | Nerd Corps Entertainment Mar 2012–Jul 2014

- Created VFX, rendering and compositing for animated series including Monster High, Max Steel and Slugterra.
- Built procedural particle systems and effects rigs in Softimage XSI.

Cinematic Artist | Electronic Arts — Need for Speed Aug 2010–Jan 2012

- Created in-game and full-motion cinematic sequences for Need for Speed: World and Need for Speed: The Run.
- Led cinematic art on Shift 2: Unleashed, mentoring artists and coordinating asset assignments.
- Animated and composed camera sequences in Maya; supported compositing, FX and editing.

Cinematic Artist | Ubisoft Entertainment — Driver Apr 2010–Jul 2010

- Created cinematic shot sequences for Driver: San Francisco using Ubisoft's Cut Scene Editor.
- Supported compositing, VFX, media management and editorial workflows.

3D Artist | Jayne Morris Berry Post Production Feb 2009–Sep 2009

- Worked across 3D animation, rigging, lighting, texturing, rendering, modelling, editing and compositing.

ADDITIONAL CREATIVE EXPERIENCE

Sound Design, Composition & Audio Production | Independent / Black Vise *Since Apr 2009*

- Composed, designed and engineered music and sound for independent projects, including music for EA Speedhunters edits.
- Produced original music under the artist name Black Vise and created audio-production tutorials.

SELECTED CREDITS

GAMES:

- EA Sports FC / FIFA (2017-2027 annual releases*)
- Need for Speed: The Run
- Need for Speed: World
- Need for Speed Shift 2: Unleashed
- Driver: San Francisco

ANIMATED TELEVISION:

- The Adventures of Puss in Boots (DreamWorks)
- Monster High (Mattel / Nerd Corps Entertainment)
- Max Steel (Nerd Corps Entertainment)
- Slugterra (Nerd Corps Entertainment)

TECHNICAL TOOLKIT

- Game engines & cinematic tools: Frostbite, Unity, Unreal Engine
- 3D & VFX: Maya, Softimage XSI, Motion builder, Foundry: Nuke, After Creative Suite, Final Cut Pro, Blender, DaVinci Resolve
- Audio: Ableton Live, Pro Tools, Logic Pro

EDUCATION

- British Columbia Institute of Technology (BCIT) | Digital Animation Certificate | Oct 2007–Oct 2008
- Coursera | Programming for Everybody (Getting Started with Python) | Sep 2017
- Coursera | Python Data Structures | Nov 2017

CREATIVE PHILOSOPHY

Cameras are the player's eyes: perspective, composition and movement shape immersion, emotional connection, storytelling and gameplay readability. My leadership approach emphasizes collaboration, individual growth and empowering multidisciplinary teams to contribute their expertise.

REFERENCES

Available upon request*