



## **Bill Dannevik**

### **Digital Post-Production (Editor: Picture/Sound, Post Manager), Localization, Foreign Distribution**

**Los Angeles, California**

#### **Summary**

20+ years of Picture/Sound Editorial (live action & animation), Post-Production Management, QC/Rejection Management, Vendor Supervision of film/video/digital productions, and Localization Project Management: Commercials, Corporate Communications, Documentaries, Scripted Television, Features, Streaming Video, VOD, and Cloud Digital Delivery Systems.

12 Years Foreign Language Dubbing/ADR Supervision/ Localization of Features and Television at Walt Disney Pictures and Disney/ABC TV Group International

10+ years of College Level teaching: Analogue/Digital Post-Production for Features, TV, Streaming, and Gaming productions at the University of Southern California School of Cinematic Arts and the Savannah College of Art & Design School of Digital Media

25 years experience in Post Production and Distribution Management at Disney Character Voices International, Disney/ABC International Television Group, Fox Studios, Warner Bros, Paramount Communications.

Specialties: PRODUCTION SKILLS:

\* A/V APPLICATIONS: Avid, ProTools (Certified), Final Cut Studio Pro, Photoshop, Adobe Creative Suite, DVD Studio Pro, DreamWeaver, Flash.

\* DIGITAL MEDIA FILE BASED DISTRIBUTION: Digidelivery, SmartJog, ASPERA, Signiant, Agile, Disney Direct (DisneyProprietary Delivery System).

\* BUSINESS SOFTWARE: M/S Office 2016, Final Draft, File Maker Pro, Movie Magic Scheduling/Budgeting, SAP.

\* DIGITAL MEDIA: Editorial/Post Production Management/Mastering/Distribution, Localization

\* AUDIO: Sound Design, Editing: DIALOGUE, FX, ADR, and Foreign Dubbing Supervision

# PORTFOLIO:

**Localization** Hunchback of Notre Dame, Mystery Alaska, Picture Editing: Pickett Fences - Remember The Titans ,(French Version):

[https://www.linkedin.com/in/dannevik/detail/treasury/summary/?entityUrn=urn%3Ali%3Afs\\_treasuryMedia%3A\(ACoAAADQ8YQBSQI2AEyZAsMU8g5MFbVeL3IQ5gM%2C1519947901466\)&section=summary&treasuryCount=2&lipi=urn%3Ali%3Apage%3Ad\\_flagship3\\_profile\\_view\\_base%3B3FNqATztSCyb6458tR1aEA%3D%3D&licu=urn%3Ali%3Acontrol%3Ad\\_flagship3\\_profile\\_view\\_base-treasury\\_thumbnail\\_cell](https://www.linkedin.com/in/dannevik/detail/treasury/summary/?entityUrn=urn%3Ali%3Afs_treasuryMedia%3A(ACoAAADQ8YQBSQI2AEyZAsMU8g5MFbVeL3IQ5gM%2C1519947901466)&section=summary&treasuryCount=2&lipi=urn%3Ali%3Apage%3Ad_flagship3_profile_view_base%3B3FNqATztSCyb6458tR1aEA%3D%3D&licu=urn%3Ali%3Acontrol%3Ad_flagship3_profile_view_base-treasury_thumbnail_cell)

## Experience

- **Digital Post-Production**

A Film School Graduate Production 2000 – Present 19 years Los Angeles, CA

- Operate a post-production company offering these services.  
International Dubbing & Mixing Consultant, Digital Media-DVD-Internet-PowerPoint: Concept Development; Budgeting; Post Production Management; Picture Editing; Sound Design/Editing/ADR; Vendor Supervision; and Technical Consulting.

- Clients

Walt Disney Studios, ABC/Disney Television Group International, Paramount Communications; New World Pictures; Elektra Records; Sierra Club; U.S. Department of Tourism; Air India; Lufthansa Airlines; Los Angeles Times; Franciscan Communications; Occidental Petroleum; Psychology Today Magazine; PBS; California Dairy Council; Bank of America; Chicago Board of Trade; U.S. Dept. Of Housing and Urban Development; U.S. League of Savings and Loan Associations; U.S. Safety Council.

- Awards

Academy of Television Arts and Sciences (Emmy), Cine Golden Eagle; Columbus Film Festival; San Francisco Film Festival winner; International Broadcasting Award; Sundance Independent Film Festival

- **MPSE**

MPSE (MOTION PICTURE SOUND EDITORS GUILD) 2003 – Present 16 years 7 months

Los Angeles, CA

Member of the Board of Directors (Television Seat) Since 2010  
MPSE FaceBook Website Co-Manager, Digital Distribution Consultant

<https://www.facebook.com/MotionPictureSoundEditors/videos/>



## **International Feature and Television Distribution**

**DISNEY/ABC TV GROUP-INTERNATIONAL, Technology & Operations**

January 2008 – June 2016 8 years 6 months

Burbank, California

- Delivered selected assets (picture, audio, artwork, local language files, metadata, trailers and bonus content) to over 135 territories in 35 languages worldwide including US and Canada.
- Collaborate with New Technology and distribution partners to deploy the IMF standard (interoperable master format) as well as 4K technology
- \* Key role in the implementation of file based workflows for digital mastering, storage, and world wide distribution of Disney/ABC productions.
- \* Q/C/Rejection Lead for Client Inquiries.
- \* Experience with transcode farms, Aspera, and Signiant high speed file transfer software and management consoles.
- \* Extensive experience with codecs and containers Codecs: MPEG-1, MPEG-2, MPEG-4, H.263, H.264, DV25, DV50, DVCPro, and PRO RES HQ. Containers: HDV, MXF, MPEG-2 Transport Stream, MPEG-2 Program Stream, GXF, LXF, QuickTime, WMV, ASF, AVI, VOB, 3GPP, 3G2, ProTools.

CLIENTS: WALT DISNEY/TOUCHSTONE/MIRAMAX/PIXAR FEATURES, DISNEY CHANNELS, ABC FAMILY CHANNEL, SKYTV, iTUNES, NETFLIX, HULU+, APPLE TV, iPad2, NOOK, KINDLE, GOOGLE TV2, AMAZON INSTANT VIDEO/KINDLE, HBO GO, XBOX 360, PLAYSTATION 3, NINTENDO 3DS, SAMSUNG SMART TV/G4, SONY, MICROSOFT, DISNEY ONLINE, COMCAST, VIRGIN & UNITED AIRLINES and DISNEY CRUISE LINE

### • **Manager Foreign Language Dubbing**

**Disney Character Voices, International** 1996 – 2008 12 years Burbank, CA

DISNEY CHARACTER VOICES INTERNATIONAL

Manager-Feature/TV International Dubbing

- Supervisor of foreign language dubbing on Disney, ABC-TV, Miramax, Touchstone, Caravan, Hollywood Pictures, Sony, and Tri-Star productions. Supervised M&E creation: set specifications, budgeting and scheduling, solicited bids, issued POs, supervised vendors (editing & mixing); performed quality control of final foreign mixes; and resolved client rejections of audio tracks.
- Sample of titles  
(Features) AIR FORCE ONE, BUG'S LIFE, LITTLE MERMAID 2, TOY STORY, WATERBOY, and REMEMBER THE TITANS; (TV) DANGEROUS MINDS HOME IMPROVEMENT, SPORTS NIGHT, ONCE AND AGAIN, FELICITY
- Created and maintained a Departmental Creative Services and Sound Q/C Digital Workstation
- Designed and implemented in-house Final Cut Pro/Digidesign digital post production system for preparation of Dubbing Reference Materials for distribution to foreign producers. Resulted in significant savings in annual production costs and faster delivery to international vendors/clients via FTP.

- **Editorial & Post Production Services**

**A Film School Graduate Productions, LLC**

April 1980 – September 2007 27 years 6 months

Los Angeles, CA

**POST PRODUCTION SERVICES**

Documentary, Corporate Image, Sales and TV-Commercial Production

- Operate a production company offering these services.

Film-DVD-Internet-PowerPoint: Concept Development; Budgeting; Picture Editing/Post Production Management; Sound Design/Editing/ADR; Vendor Supervision; and Technical Consulting.

- Clients

Paramount Communications; New World Pictures; Elektra Records; Sierra Club; U.S. Department of Tourism; Air India; Lufthansa Airlines Los Angeles Times; Franciscan Communications; Occidental Petroleum; Psychology Today Magazine; PBS; California Dairy Council; Bank of America; Chicago Board of Trade; U.S. Dept. Of Housing and Urban Development; U.S. League of Savings and Loan Associations; U.S. Safety Council.

- Awards

Cine Golden Eagle, three awards; Columbus Film Festival; San Francisco Film Festival winner; International Broadcasting Award; Sundance Independent Film Festival

Sample Reel: [https://www.youtube.com/watch?v=KnnydK-QFdE&feature=em-upload\\_owner](https://www.youtube.com/watch?v=KnnydK-QFdE&feature=em-upload_owner)

- **Consultant**

**Focal Press**

September 1993 – March 2007 13 years 7 months

[http://www.focalpress.com/film\\_video/](http://www.focalpress.com/film_video/)

**CONSULTANT:**

Evaluated Proposals for books on media production.

Technical Vetting of titles to be published

# SCAD

- **Professor of Digital Media Savannah College of Art & Design**

2002 – 2007 5 years

Savannah, GA - <http://www.scad.edu/sound-design/index.cfm>

Professor in Film/Video and Sound Design Departments in the School of Digital Media.

Taught Editing, Post Production Management, Sound Design  
Departmental Assessment Coordinator

Participated in the design of a BFA program in Sound Design



- **Adjunct Professor of Film-Video-Digital Post Production**

University of Southern California School of Cinematic Arts

1992 – 1996 4 years

Los Angeles, CA - <http://cinema.usc.edu/>

Taught Film-Video Post Production (Editing & Sound Design) in the Production Department on Avid/Pro Tools digital platforms

- **Editor: Dialogue/Sound Effects**

William Dannevik Production Services

1990 – 1995 5 years

\* Feature Film Editing, Dialogue, ADR and Effects for the following productions (a partial list):

Tequila Sunrise, Warner Bros./Kay Rose

White Men Can't Jump, Universal/Sound Storm

The Babe, Columbia/Sound Storm

People Under the Stairs, Wes Craven/Universal

Iron Triangle, Scotti Bros./MGM

- **Supervising Editor ("L.A. Law")**

**David E. Kelly Productions**

September 1987 – May 1992 4 years 9 months

NBC TV Network - <http://www.tv.com/shows/la-law/>

- Sound Design, Editorial Crew Management, Client/Vendor Liaison, ADR/Foley Supervision, Dubbing Supervision, and Post Production Management  
L.A. Law-Steven Bochco/David E Kelly Productions/Fox-TV  
Sound Designer, Supervising Editor, ADR & Mixing Supervisor.  
Series Awards Three-time Emmy winner

- **Supervising Sound Editor**

**Horta Editorial**

1984 – 1992 8 years

Burbank, CA

**SUPERVISING SOUND EDITOR:**

"Cagney & Lacey" Orion Television/Barney Rosensweig Productions-CBS-TV

"L. A. Law" Fox TV/David E. Kelly Productions-NBC-TV

**SOUND EDITOR:**

Hill Street Blues, Remington Steele, St Elsewhere

**AWARDS:**

"Cagney & Lacey" Prime Time Emmys Series: Wins - 1985, 1986 Nomination - 1984

"Hill Street Blues" Prime Time Emmys Series: Wins - 1982, 1983, 1984 Norminations - 1984, 1983

Sound Editing Wins - 1981, 1983 Nominations - 1984, 1986

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**Actor/Designer**

**The Company Theatre of Los Angeles, CA**

1967 – 1979 12 years

Los Angeles, CA

Founding Member and actor-designer at the Company Repertory Theatre of Los Angeles. This non-profit experimental theatre specialized in mounting original, experimental, and multimedia theatrical pieces that were produced at venues in Southern California, San Francisco, New York, Edinburgh, London, and Paris.

# Education



- **USC -Cinema TV**

Master's Degree - Thesis URL: <http://digitalibrary.usc.edu/cdm/ref/collection/p15799coll20/id/261>,  
School of Cinematic Arts

1967 – 1971

Activities and Societies: Drama and Film Reviewer for Daily Trojan, Member of Delta Kappa Alpha,  
and Cinema Circulus

Taught editing, post production, and sound in the Production Department from 1992 to 1996

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[Northwestern University](#)

[B.S., School of Communications \(Film/Theatre\)](#)

[1964 – 1966](#)

[Activities and Societies: Beta Theta Pi Fraternity, National Collegiate Players Honor Society,  
Eaglesmere Repertory Company](#)

[Student film shown at Edinburgh Film Festival](#)

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## [Drury University](#)

[No Degree, Liberal Arts-Theatre](#)

[1962 – 1964](#)

[Activities and Societies: Drury Lane Troupers, National Collegiate Players](#)

[Alumni Achievement Award 1998](#)

## **Certifications**

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**ProTools Certified Trainer 201/210P**

## **Recommendations**

### **Benjamin Wegener**

Exec. Director, Creative Dubbing at 20th Century Fox Film  
September 30, 2013, Bill worked with Benjamin in the same group

Bill and I worked together at Disney Character Voices, International, Inc. in Burbank, CA. Not only was Bill a very personable colleague and easy to work with, but he was also highly competent in his technical field of work. At DCVI, he created and maintained a digital QC workstation, which came in handy in his task of overseeing the M&E (music and effects track) creation for the Disney feature distribution brands (Miramax, Disney, Touchstone, etc) as well as TV (ABC). He was in charge of all elements of M/E creation, such as budgeting and scheduling, soliciting bids, issuing POs, supervising vendors (editing & mixing). He also performed technical quality control of final foreign mixes. Among the titles he worked on in different functions were AIR FORCE ONE, TOY STORY, DANGEROUS MINDS (TV), HOME IMPROVEMENT (TV), FELICITY (TV). From my experience of working with Bill, I can only recommend him as a colleague.



## Kevin Conlon

Provost

March 26, 2011, Kevin was senior to Bill but didn't manage directly

Bill and I worked together at Savannah College of Art and Design (SCAD), where I was Dean of Undergraduate Studies and he was a Professor in the Sound Design Department. It was his work there that consistently impressed me through his ability to remain thoroughly engaged as an active scholar/practitioner, both creating his own work and then sharing the experience of its creation with his students. As an indication of his abilities outside of his work in the classroom and in his practice, I have to tell you about his leadership during a period of time when the Sound Design program at SCAD was going through some rough times. The department was literally split, as sound design programs often are, between industry and art applications of sound. As the department began to find itself, Bill was one of those faculty members that led the way and helped it to evolve into the program it is today, one that is clearly focused on the integration of sound with image, with sound playing an essential role in helping users emotionally invest in the experience. So, ever the mentor and teacher, he not only helped his students, but also his fellow faculty members to examine the curriculum and the pedagogical methods for its delivery. It was frequently that I heard good things about Bill's ability to broach the necessary political divides, without compromising the vision of the program as it was evolving, or the quality of the instruction for the students. Those traits reflected themselves in excellent student course evaluations and regular requests for his assistance by them in a variety of projects all across the school. Finally, I can say that Bill was never shy about looking for opportunities to collaborate outside of his home department, and regularly did so with Interactive Design and Game Development, Sound Design, and Motion Media Design (formerly Broadcast Design and Motion Graphics). Bill has and shares a wealth of hands-on experience, knows how to collaboratively share, and knows how to create and work with a team that is both focused on delivery but also demanding about quality.

## Beth Sweeney

Post Production Supervisor at UCLA School of Film & TV

December 5, 2007, Beth worked with Bill in different groups

I met Bill in 1995 when I was a nervous undergraduate student at the USC School of Cinema and I signed up for a "sound" position for CNTV 480. Bill was the instructor for the sound specialty of this course: 4 student films divided amongst 7 "sound" students. All 4 films had 2 registered students except mine, where I was on my own! I always knew that sound-for-picture was an area I wanted to pursue, but it was not until I met Bill that I found the teacher who would give me the confidence to know I was making an excellent choice in a career. He gave a great deal of his time to develop our group's skillsets in practical, professional sound techniques – from production sound to editing to mixing. When this intense class was over, I am proud to say, he and I were great friends. From the start, Bill treated me with a great deal of respect, like a colleague. He encouraged discussion on technical processes amongst the students, other faculty and industry professionals. He brought guests to our class, like THX-developer Tom Holman to graph all the zeroes and ones in a timecode track. We took field trips to a local sound house, Soundstorm where Bill arranged for Shawn Sykora, a

professional Foley editor to show us the gear they used to edit for major pictures like “The Fugitive.” Bill even arranged it so that I could stop by late at night to edit my student film’s Foley on their new high-tech "digital" workstation! What an opportunity! In my remaining USC days, Bill encouraged me to petition into advanced graduate classes to learn audio engineering and become qualified to do multi-track recordings and mixes. All along, Bill was there to recommend opportunities like this and to inspire that sound was an energetic field where, with enough study, hard work and intelligent communication skills one could go far. To this day, Bill and I remain in touch. I always had great respect for his experience as a professional television dialogue editor, but he's kept me posted on his other professional work with places like Disney studios and teaching at the Savannah College of Art and Design. Bill is everything you could hope for in an audio teacher. He stays extremely up to date and skilled with the latest gear and software in use by major studios and film schools, and I know from my own experience that he cares very much about encouraging his students towards greatness. I have worked professionally as an Audio Engineer for music and film and as a Sound Editor for ten features. I presently work fulltime at the UCLA Film School ( 15years) and the Sound Design Faculty at Orange Coast College (7 years). I honestly know most of the audio professors in this town, and I have no doubt that if you choose Bill Dannevik for your team, he will make an outstanding contribution to your film program and a tremendous impact on your students and their brilliant successes in the field of sound for many years to come. -- Beth Sweeney

## **John Butterworth**

Media distribution executive leveraging technology to prepare, deliver and display content to users worldwide. Author, musician, podcaster.

August 22, 2007, John worked with Bill in different groups

My association with Bill Dannevik (1996-2000) was while I was Manager, Video Mastering at Buena Vista International Television. He was Technical Supervisor of foreign language dubbing at our internal vendor, Disney Character Voices International. Bill supervised the manufacture of Music and Effects Tracks from the domestic versions of ABC network television shows in preparation for foreign language dubbing. Some examples of titles are: Wonderful World of Disney, Once and Again, Felicity, Honey I shrunk the Kids and Sports Night. In the fulfillment of this service, he was the primary technical liaison between Disney and it’s vendors. He also dealt with Quality Control inquiries from the foreign language producers. Bill did forensic research on newly acquired ABC Movies of the Week and Mini Series for their suitability and cost for a foreign language dub and release. Vetting potential M&E manufacture vendors was another service Bill provided. I enjoyed working with Bill on each project and he was a trusted colleague. I recommend working with him whenever possible.