

# LEA ANTONETTE LORENZO IRLANDA

## PRODUCTION MANAGEMENT

### ABOUT

Through my experiences in the Animation & VFX pipeline as an artist up to my current production management role, I have learned how adaptability, clear communication, and balance create an efficient and supportive production environment for every person in any capacity.

I like to challenge myself in finding new approaches to cultivate this atmosphere in any space I am in, regardless of industry, as I am always open to expand my knowledge and skillsets.

I strive the best in environments with opportunities that'll push and inspire me daily alongside people excited to learn and grow together as a team. Because where's the fun if there's no one to face the fire with?

Let's get started!

### CONTACT

📞 510-508-6221

✉️ leairlanda@gmail.com

🌐 leaayo.com

### CORE SKILLS

#### 📁 PRODUCTION MANAGEMENT

- Microsoft Office + Google Suite
- Shotgun Software / Shotgun RV
- cineSync + Zoom + Googlehangouts
- Bluescape + Syncketch

#### ★ ADDITIONAL EXP

- Autodesk Maya
- Adobe Creative Suite
- Squarespace + Wix + Canva

#### 👤 QUIRKS

- Avid collector of all things pineapple.
- Also has a considerably concerning collection of mugs.
- Quotes "The Mummy (1999)" in casual conversations.

#### 🎓 EDUCATION

Academy of Art Univ.  
BFA in Animation,  
Interest in Animation  
& VFX Producing

### RELEVANT EXPERIENCES

#### Feature Animation Production Supervisor

Netflix Animation | March 2023- Present

*Prince of Porte-Au-Prince (Departments: Previs/Layout)*

- Partnering with the Department Head, develop and manage internal department schedules and staffing.
- Ensure department milestones are met via tasks pertaining to dailies, sequence launches, etc.
- Maintain accuracy of department schedule and productivity via Shotgrid and Google Sheets,

#### Development Manager (EA Create)

Electronic Arts | August 2022 - March 2023

Department: Animation

- Partnered with Development Director leadership on standardizing Shotgrid workflows for day-to-day tracking as well as generate better systems to generate production data for external partners.
- Provided updates to department leadership and escalate issues and concerns in a timely manner.
- Developed working relationships with immediate team and external partners to communicate requirements, updates, and overall cohesiveness on the department's productivity on given projects.
- Worked with department leadership on updating and improving internal processes via the departments Confluence Wiki page.

#### Feature Animation Production Supervisor

Netflix Animation | August 2021 - August 2022

Production Coordinator from August 2019 - August 2021

*Thelma the Unicorn (Departments: Previs/Layout), The Witch Boy (Department: Previs), The Sea Beast (Departments: Art and Previs)*

- Partnering with the Department Head, developed and managed internal department schedules and staffing.
- Ensured department milestones were met via tasks pertaining to dailies and sequence launches.
- Ensured accuracy of production reports via Shotgrid and Google Sheets,
- Established and maintained delivery workflows with our Vendor.
- Trained fellow Production staff on the show's delivery processes and internal tracking workflows.
- For "The Sea Beast," was the show's Shotgrid Captain and represented the project on all studio tool initiatives revolving Production.

#### Feature Animation Production Coordinator

Dreamworks Animation | March 2018 - July 2019

*How To Train Your Dragon: The Hidden World (2019), Abominable (2019), Trolls: World Tour (2020)*

- Managed department inventory via Shotgrid and kept team on track on a daily basis.
- Collaborated with Department Head on improving New Hire training, department workflows, and maintained resource documentation.
- Strategized with Department Head on creating and maintaining an efficient Shotgrid tracking page for Global department use.

#### VFX Production Coordinator

Atomic Fiction | April 2016 - January 2018

*Ad Astra (2019), The First (2018), Welcome to Marwen (2018), Cloverfield Paradox (2018), Pacific Rim 2 (2018), The Predator (2018), Downsizing (2017), Honda Motorsports - "Racing at Heart":30 Commercial (2017), Bladerunner 2049 (2017), Transformers: The Last Knight (2017), Pirates of the Caribbean: Dead Men Tell No Tales (2017), Alien: Covenant (2017), Allied (2016), Star Trek: Beyond (2016)*

- Oversaw coordinating Oakland's division for all show internal and external client meetings via room set-up, file preparation, media driving and note-taking.
- Worked cross-site with Montreal site on scheduling and tracking various department assignments, ensuring Oakland-based crew stayed on track.
- Coordinated and maintained logs of all client deliveries on a show-by-show basis.
- Maintained show calendars and meeting schedules on a day-to-day basis.