

# Blake Tucker

# Producer/Director

San Francisco, CA

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## Career Summary

Experienced media producer & director proficient in all stages of film, photo, and video production at start-up and corporate organizations. Seasoned, detail-oriented event planner with cross-functional leadership and collaboration experience, vision and executive-level reporting. Unique experience as both consumer & producer translates to stronger client relationships, efficient project management, clear direction and sophisticated execution.

## Highlights

- As Story Manager on *Finding Nemo*, fostered collaboration between writers, illustrators, actors and director in addition to making a direct impact: "For a clownfish, you're not that funny," "Wallaby Way" and naming Squirt, the baby turtle.
- Art Department Coordinator, *Star Wars Episode I*; worked directly with George Lucas and Producer Rick McCallum.
- Collaborated on pitch and film adaptation of the Joel Ben Izzy novel *The Beggar King and The Secret of Happiness*.
- "Doctor Inkwell," Founder of Boozephreaks.com, Mixology Consulting & Spirit Events and general mad scientist.
- San Francisco Restaurant/Hotel Reviewer, Hero Magazine, 1997-2000; wrote a full page every issue.

## Key Skills

- Leadership
- Project Management
- Event Planning, Management & Production
- Film Workflow
- Vendor Management
- Budgeting & Analysis
- Collaboration
- French Proficient
- Photoshop
- Illustrator
- After Effects
- Motion
- Final Cut Pro
- Premiere
- Compressor
- Lightroom
- DVD design
- Microsoft Publisher
- Microsoft Office Suite (Excel, Word, PowerPoint)
- Acrobat Pro
- Salesforce

## Experience

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Founder Photography by Blake Tucker <a href="http://www.blaketucker.com">www.blaketucker.com</a> San Francisco, CA 2005-present	Serving third term as Official Photographer for the San Francisco International Hip Hop Dance Festival, with ads featured on the sides of SF Muni buses, to promote the hiphop community. Produced "2009 Men of the San Francisco Spikes" soccer calendar to passionate local acclaim. Exhibited fine art photography in over 300 shows since 2005 to become a known local artist. Awarded two showings at the San Francisco Airport Museum, the only accredited airport museum in the United States, to widen exposure. Created the 2013 "Show Yourself" exhibition, an ambitious 3-floor solo show at the San Francisco LGBT Center, garnering an artist profile in dot429 magazine ( <a href="http://dot429.com/articles/2455">http://dot429.com/articles/2455</a> ).
Marketing Manager Intapp, Inc. Palo Alto, CA 2006-2016	Helped the company grow from a 30-person privately funded startup to a 400-person growth-funded market-leading business by excelling in three main roles: Conference Planner, Event Manager and Animation Producer. To foster community and advance cross-selling opportunities as events planner, managed and oversaw Inception, Intapp's Global User Conference of over 400 attendees. Navigated complex work environments and cross-functional stakeholders to successfully create three full days with five high-profile keynotes, seven parallel breakout sessions, estimates and budget, logistic checklists, staffing assignments, daily special events, internal and external technology & presenter plans, registration desks, signage, deliverables for 29 sponsors, hotel requirements, and an external AV company's major presence at the event. Intapp CEO called it, "The best thing we've ever done!" To increase sales engagement, create more than \$8m in annual opportunities, extend the Intapp

## Experience (continued)

	<p>brand and increase employee engagement, autonomously managed as marketing events manager over 75 annual worldwide events ranging from 50 to 3000 attendees.</p> <p>To create intimate relationships for sales, planned private dinners and seminars.</p> <p>To expand sales pipeline and brand awareness, organized large-scale sponsored events.</p> <p>Planned internal company events to increase cross-functional cooperation and morale.</p> <p>Developed stakeholder strategy to align events with sub-business practice goals.</p> <p>To ensure events spending was efficiently aligned with company goals, tracked budget and complex execution details including external resources, staffing, success metrics.</p> <p>As animation producer, solely designed, animated, directed and produced looping broadcast for two television channels at the annual 3000+ attendee International Legal Technology conference to increase brand awareness, showcase capabilities of multiple products and create new sales opportunities.</p> <p>To extend animation investment, reconfigured content for Intapp corporate website and international trade shows.</p> <p>Produced over 40+ hours of animation to win a Telly Award in 2009.</p>
<p>Writer/Director Creative Resources Pixar Emeryville, CA 2003-2004</p>	<p>Led the <i>Finding Nemo</i> videogame team to successfully create title for consoles and desktops.</p> <p>To ensure brand integrity, edited and rewrote scripts.</p> <p>Directed the game's voice talent (including directing Allison Janney and Willem Dafoe), handpicked by <i>Finding Nemo</i> director Andrew Stanton, to free his time for other projects.</p> <p>To allow studio-wide directors to be released from this duty, subsequently directed talent for all of Pixar's licensed products, including <i>A Bug's Life</i>, <i>Toy Story 2</i> and <i>Monsters, Inc.</i></p> <p>To ensure brand and property integrity, acted as Pixar's trusted sole representative director and creative supervisor.</p> <p>Collaborated with Stanton to write Academy reader's script, based on completed film, to submit to the Academy for award consideration and win the studio a nomination for Best Screenplay.</p> <p>To improve internal and external understanding, created "Story Corner," an exhibit about the dynamics and development of the Pixar story process, now a permanent part at the studio.</p>
<p>Story Manager/ Script Supervisor <i>Finding Nemo</i> Pixar 2000-2003</p>	<p>Managed a team of artists and coordinators to illustrate and envision story of the film, which won an Academy Award for Best Animated Feature in 2003.</p> <p>To ensure that notes and changes were executed across the production, communicated the film's story and dialogue to multiple departments.</p> <p>Called "Pro-active, multi-talented, plays well with others, and always giving you more than you asked for" by the director at the film's completion.</p>
<p>Digital Artist <i>Titan A.E.</i>, 1999</p>	<p>Designed shots in three key sequences to enhance action for this Fox Animation Studios film.</p> <p>Animated and rendered all <i>trompe l'oeil</i> ice crystal reflections shots to complete the film's finale.</p>
<p>Art Department Coordinator <i>Star Wars Episode I</i> 1994-1999</p>	<p>To create searchable, online archive, digitized Lucasfilm art center.</p> <p>To assist in designing visual effects, became expert in Photoshop.</p> <p>Created custom Photoshop birthday cards for crew, including two for George Lucas.</p> <p>Apprenticed as animatics and compositing assistant to increase output of department and was offered pre-vis position on Episode 2.</p> <p>To cover the workload output level, was replaced by two positions.</p>
<b>Education</b>	<p>Stanford University, Bachelor of Arts in Music, Science &amp; Technology</p>