

# MATTEO VEGLIA

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## Profile

A hard working, organised and thoughtful producer, passionate about all areas of my work. Whether the work is big or small, the standard and quality is always to the best of my abilities and a high standard.

## Experience

### HEAD OF STUDIO / VFX PRODUCER; VANCOUVER, CANADA – MAR, 2023 - PRESENT

for *Cantina Creative (Vancouver)*

- A super fun but equally challenging role, this one has seen me build out a new Vancouver studio, the 2nd Cantina Creative site, focused on full service VFX and a fun, employee-first culture to match our LA counterpart. Part of that has been.  
Also, working out infrastructure (networking, compute) with a focus on open technologies and hybrid cloud.
- Looking forward, through the next 5 years of VFX tech and working out, along with a great team, what to put into a brand new pipeline focused on flexibility.
- **Producer** capacity for *Unannounced Netflix Feature, Unannounced Disney Feature*.

### VFX PRODUCER; VANCOUVER, CANADA – MAR, 2022 - MAR, 2023

for *Distillery VFX*

- **Outsource Producer** overseeing all outsourcing across the studio, at any one time this means covering financials to progress tracking of 300-400 shots. This role also saw me build the ShotGrid/Production workflows for this division.
- **Producer** capacity for *Star Wars: Skeleton Crew, Star Wars: Ahsoka, Schmigadoon!, The Last of Us and The Mandalorian*

### LINE PRODUCER; WELLINGTON, NEW ZEALAND – FEB, 2020 - MAR, 2022

for *Weta Digital*

- *Moon Knight (2022)* for ~400 shots across COMP/LGT/FX/DMP - **As Production Manager**
- *Peacemaker (2022)* for ~800 shots across COMP/LGT/FX/DMP
- *The Eternals (2021)* for ~500 shots across COMP/LGT
- *The Suicide Squad (2021)* for ~400 shots across COMP/LGT/FX/DMP
- *Falcon and the Winter Soldier (2021)* for ~200 last minute shots (1.5mth timeline), across COMP/LGT/FX/DMP.
- also *Shotgun Representative for WETA Backend*. A role which see's me - bi-weekly - representing all the studios backend departments (inc. artists) to push for changes, upgrades, workflow with internal engineering and externally to Autodesk/Shotgun.

### SENIOR VFX COORDINATOR; INDUSTRIAL LIGHT & MAGIC - VANCOUVER, CANADA – DEC, 2018 - JAN, 2020

- *007: No Time To Die (2021)* for ~400 shots - **As Production Manager**
- Management of COMP team (45 artists), schedule (~1100 shots) and reviews on *Terminator: Dark Fate (2019)*
- Part of the steering group to bring Shotgun to ILM for the first time with Terminator as the pioneering show for the company.

### DIGITAL PRODUCTION MANAGER; PIXOMONDO - VANCOUVER, CANADA – JUNE, 2018 - DEC, 2018

- I oversaw all matters of artist resource management, digital resource management and our in-house pipeline. Was also Vancouver's Shotgun Manager.

### VFX COORDINATOR; SCANLINE VFX - VANCOUVER, CANADA – MAY, 2017 - MAY, 2018

- *The Meg (2018), Tomb Raider (2018), Aquaman (2018)*

### PRODUCTION COORDINATOR; MPC - VANCOUVER, CANADA – JAN, 2016 - APR, 2017

- *Sully (2016), xXx: Return of Xander Cage (2016) & The Mummy (2017)*

### GUEST LECTURER & MENTOR; FALMOUTH UNIVERSITY - FALMOUTH, UK – JAN, 2016 - PRESENT

### LIGHTING PRODUCTION ASSISTANT; SKYDANCE ANIMATION - LAS ROZAS, MADRID, SPAIN – JULY, 2015 - JAN, 2016

## Education

Animation and VFX (BA honours) at Falmouth University - **2:1 (Upper Division) with Honours**  
Diploma in Computer Science, Diploma in Sociology, The Kings of Wessex - Jun, 2012

## References - Available upon request