

CHAD HURD

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Director | Producer | Creative Development | Animation | Artist Manager

With over 15 years of experience in animation, I have directed and produced Emmy-award-winning shows like Archer, Hit-Monkey, Agent Elvis, and Harley Quinn. My specialty is managing artists on adult animation comedy series, sourcing top talent, and fostering strong relationships between leadership and crews.

I collaborate extensively with teams to ensure the delivery of high-quality animated shows. My deep understanding of animation production processes allows me to navigate production challenges with flexibility and expertise. As a highly motivated and detail-oriented professional, I thrive in environments that welcome new ideas and encourage creative thinkers.

I've also been told I'm fun to be around and a good listener :)

Overview

- 15+ years experience directly managing full-time artists, along with 8+ yrs developing and producing award winning prime-time television.
- Demonstrated experience to manage the development, maintenance and documentation of 2D and 3D art and animation pipelines and vendor based asset creation.
- Possess a strong knowledge of all phases of animation production.
- Experience driving changes in operational processes and aligning teams to a strategic vision by solving conflicts and misalignments.
- Demonstrated experience to recruit, nurture, and grow talent.
- Experience with budget management, and financial/performance tracking.
- Interest for supporting ICs and other managers to produce a collaborative environment, where individuals bring in their best to produce effective results.
- Proven verbal and written communication, presentation and diplomatic skills.
- In-depth experience working with Talent (writers, directors, producers, actors).
- Proficiency in Google Suite, MS Word, Excel, Final Draft, Storyboard Pro, Harmony, Adobe Creative Suite and Shotgun.

Professional Experience

Animation Consulting — Producer & Artist Management

Remote | Sept. 2023-Current

After the end of Archer, I saw a need for my expertise in producing, directing, and managing animation teams and began consulting! I've worked with a diverse set of clients ranging from small animation studios, app creators, designers for museum exhibits, and commercials.

My experience developing pitch materials for creators and studios has also been a large part of my work. Creating artwork and guiding creators on how to pitch a series has been a rewarding part of my consulting work.

- Possess a strong knowledge of all phases of animation production.
- In-depth experience working with writers, directors, producers, and talent.
- Extensive experience and knowledge of pre-production, production, and post-production methods in 2D and CG.
- Excellent verbal and written communication skills.
- Strong interpersonal skills and ability to interface with varied levels of management, talent, and staff.
- Proficiency in Google Suite, MS Word, Excel, Final Draft, Shotgun.

Floyd County Productions — Consulting Storyboard Artist

Remote | May 2023-Sept 2023

I was asked to return to Floyd County Productions to work on the final season of "Archer," the show that started my career in animation!

Being able to say goodbye to this show after 14 seasons meant a lot to me. I'm so thankful to have reunited with some of my old coworkers, and been able to help mentor and manage new storyboard artists.

- As a leader in the company, I was asked to help mentor and manage the newer storyboard artists to help them find the voice of the show and hit deadlines.
- My experience in directing and producing the show for so long gave me a unique insight into how to collaborate between content leadership and the staff to set achievable goals for our deadlines and budget.

- Having worked with this team previously I was able to effectively collaborate with cross-functional teams to ensure the delivery of high-quality animation on a strict budget and deadline.
- Created detailed storyboards that effectively translate scripts into visual sequences, ensuring coherence and engagement for primetime TV audiences.
- Worked closely with directors and writers to interpret and enhance the creative vision, providing visual solutions and suggestions to improve storytelling.
- Maintained continuity and consistency in character design, shot composition, and visual style throughout episodes to uphold the show's quality and cohesiveness.
- Quickly adapted and revised storyboards based on feedback from directors, producers, and other stakeholders, demonstrating flexibility and a keen attention to detail.
- Efficiently managed time and workflow to meet tight production deadlines, ensuring timely delivery of high-quality storyboards while coordinating with other departments.

Warner Brothers — Storyboard Director

Remote | May 2022 – Sept. 2022

Working with Warner Bros. was such an honor! As a huge fan of Harley Quinn, having the chance to direct such an incredible show was an experience I won't forget.

As a director, I had the privilege of managing a diverse team of storyboard and clean-up artists ranging from an experienced veteran to an artist who had never storyboarded before.

I took a hands-off approach with my senior storyboard artist, allowing him to excel at what he did best while providing guidance to meet the show's needs. My other two team members were new to storyboarding, and I enjoyed mentoring them and helping them grow in their roles.

"Managing up" was a key part of my job as the production was fast-paced and already behind schedule when I joined mid-season. I needed to be proactive in coordinating with supervising directors, producers, and writers, ensuring everyone was communicating efficiently.

The experience was incredibly rewarding, and I am proud of the positive impact I made on the production and my team. Some of the alterations I made to the workflow are still being used today!

- Managed a diverse team of storyboard talent. Effectively gave light guidance to my senior artist and hands-on mentoring with my newer storyboard talent resulting in some incredible storyboards that made both artists happy and proud.
- In-depth experience working with writers, directors, and producers, ensuring everyone was communicating effectively.
- Prioritizing and re-prioritizing my team's work and deadlines as the script was being rewritten as we worked on it. As situations arose during production I was able to efficiently pivot to make adjustments on the fly.
- My experience in pre-production, production, and post-production methods in 2D and CG came in handy in managing our storyboard artists and production supervisors to effectively incorporate our 2D and 3D elements.
- The ability to work in a fast-paced and dynamic/ever-changing environment.
- Strong skills in the area of decision making, time management and organization.

Floyd County Productions — Producer

Atlanta, GA | Mar 2016 - May 2022

As a director and producer on "Archer," I had the incredible opportunity to work with an amazing team of artists. I oversaw the entire production process, from the initial concept of the season to final delivery, maintaining the highest quality standards while managing project budgeting, scheduling, and staffing. This all paid off in 2016 when I had the honor of leading a talented group to our first-ever Emmy Award win, a testament to our creativity and dedication!

My role required a blend of soft skills and technical expertise. I possess a strong knowledge of animation production having helped build the pipeline used on Archer. But when I stepped into this role I focused on hiring the right people for the job and effective team building. By making good hiring choices and listening to my teams concerns and ambitions, I was able to help our staff achieve their goals both within and beyond the show.

I managed scheduling, budgeting, and the day-to-day and long-term planning of each episode, ensuring that regardless of its complexity, it met our high standards. This could be challenging at times due to the genre-hopping the show did each season. Each season was unique in style and tone, needing to achieve a diverse and unique look for each season.

"The Dream Seasons" required not only artistic vision but also the ability to support and guide a diverse set of artists, designers, and contractors.

- Possessed a strong knowledge of all phases of animation production.
- Developed the look and style for each episode.
- Provided thought-leadership in establishing, implementing, and improving direction, goals, and processes for executing both near and long term vision.
- Engaged with PMs, Designers and Engineer & Art Leads to define the art pipelines and components, scope and goals for key features within our various projects
- Managed a team of writers, directors, actors, and producers.
- Extensive experience and knowledge of pre-production, production and post-production methods in 2D and CG.
- Led our in-house and out-of-house animation teams, keeping everyone in communication, on budget and on schedule.
- Strong soft skills. Interfaced with varied levels of management, talent, and staff. Being able to initiate and navigate tough “come to Jesus” style conversations.
- Proficiency in Google Suite, MS Word, Excel, Final Draft, Harmony, Storyboard Pro, and Shotgun.

Floyd County Productions — Director

Remote | 2020-2022

Dicktown was an adult animated series on Hulu that I had the pleasure of working on. It was an 11-minute, limited-budget show with some very big asks. This required a lot of problem-solving on my part, and extensive collaboration with producers and showrunners to find flexible solutions that worked within their budget and schedule. Thankfully my experience directing episodic animated shows prior to this came in handy as I was prepared to problem-solve with my crew to stay creative in our storytelling and work with content leadership to adjust expectations and find solutions that everyone could be happy with.

Despite Dicktown having a small budget, it was a great example of what can be achieved when partnering with leadership that remains flexible and creative.

Floyd County Productions — Supervising Director & Producer

Atlanta, GA | Nov. 2019 - April 2021

While at Floyd County Productions I was Supervising Director on a number of pilots and shorts. Each project was completely unique in style, budget, and staffing needs. These

variables allowed for some really fun and creative projects but required a strong understanding of episodic animation production and effective leadership on my part. Because multiple shows were in production I was effectively an artist manager along with my other directing responsibilities. This required strong interpersonal or “soft” skills as I interfaced with various levels of management, talent, and staff so that everyone had a voice and no single production suffered.

- Interviewed, hired, and moved staff members for various roles.
- Drove the creative vision for multiple projects from concept through completion.
- Served as the production point person for each project. Because of the unique nature of each show, I needed to be flexible in balancing the creative aspirations of the production with the logistics.
- Managed scheduling, budgeting, day-to-day and long-term planning of each animation project.
- Guided and supported our partner animation studios overseas.
- Tracked and problem-solved throughout all phases of animation production. Ensured the delivery schedule, budget, and creative expectations.
- Became a trusted strategic partner to stakeholders and executive leadership by communicating and demonstrating the value of art and animation, and by delivering insights that lead to demonstrable business value.
- Managed and guided creative leadership and showrunners through the animation process, answering questions and educating them on procedures.
- Stayed flexible and quick on my feet at prioritizing and re-prioritizing as situations arose during production.

Floyd/Sony/Netflix — Director & Producer

Atlanta, GA/Remote | Nov 2019 – April 2021

Working on “Agent Elvis” was such a huge honor. This felt like the culmination of everything I had done on “Archer” but 10x’ed in every aspect. Like Elvis himself, everything from style to talent was BIG!

My experience in directing and producing adult animation made me a great fit for the role, but it was my interpersonal skills that served as a crucial bridge between Sony, Netflix, and Floyd County Productions. My role involved coordinating leadership efforts across these three companies, facilitating seamless collaboration and communication. I

worked closely with outside talent, such as artist Robert Valley, to create a unique and distinctive look for the show.

As this was Sony Picture Animation's first foray into adult animated television, I played a key role in educating them on workflow, scheduling, and procedures, ensuring a smooth transition into TV production. As the point person, I was instrumental in keeping everyone informed. I was able to implement Shotgrid, which streamlined our processes and improved overall efficiency.

My day-to-day responsibilities were varied but included balancing creative and production needs, scheduling, budgeting, and daily meetings with staff and leadership. I approved and watched over every aspect of artistic production from storyboards and editing, to art direction and character design.

It was a thrilling experience and I'm very proud of my team.

- Managed a team of talented writers, directors, producers, artists, and animators from initial concept to final delivery.
- Supported and guided partner studios.
- Effectively influenced partner leaders to gain alignment in prioritization, resourcing, and budgeting.
- Supported managers, technical leaders, and the creative vision by communicating with executive leadership, and championing the team's needs to build an amazing show.
- Problem-solved throughout all phases of production to ensure delivery on schedule, within budget, and to creative expectations.
- Maintain good relationships with leadership and crew.
- Updated Netflix and Sony throughout all phases of production.
- Oversaw all aspects of pre-production, production, and post-production.

Floyd County Productions — Recruitment and Artist Management

Atlanta, GA | April 2017 – April 2019

During my time at Floyd County Productions, I was tasked with finding and nurturing new talent, both within the company and through external hires. This role has taken me to Los Angeles to interview potential hires at CTN, and to the Savannah College of Art and Design for portfolio reviews, and lectures. Having spent so much time interviewing and hiring allowed me to build strong networks within the industry, and gain insight into the dynamic between the artist and studio.

At FCP, I architected and designed a comprehensive system to review potential candidates and created a structured interview process. Additionally, I standardized job titles and descriptions for the studio, ensuring clarity and consistency in our hiring practices. This holistic approach has enabled us to attract and retain top talent, fostering a dynamic and skilled team.

- Oversaw studio crew movement, 200+ artists across 4 productions.
- Discussed job opportunities, career goals, and interdepartmental changes with staff. Opened roles to the studio in an “internal recruiting system” to provide visibility to current staff regarding internal opportunities before we post externally.
- Created job titles and descriptions to better distinguish roles within the company, and to assist in hiring qualification.
- Built a diverse and an inclusive environment across the studio, modeling inclusive behaviors.
- Mentored, inspired, and developed the skills and talents of the artists and designers you directed.
- Initiated 1 to 1 artist check-ins, to review options and transfer onto new shows. Exiting people from the studio with a conversation around recent experience in the studio, and plans for future work whenever possible.
- Implemented Shotgrid to track current artist tasking and future opportunities by show and by the department. Data also informs how shows in bidding will fit into the studio and affect current employees and recruiting strategies, as well as provide On-boarding and Off-boarding metrics for IT, Facilities, Pipeline, and HR.
- Led, managed, mentored, and grew a multidisciplinary team of Animators and Animation Leads by supporting team growth and prioritization, nurturing culture and building new partnerships.
- Made staffing decisions based on business priorities, both short term and long term, as well as team strengths and motivation.

Production Designer

Atlanta, GA | 2019

Between Directing and Producing Archer and other shorts, I was able to squeeze in time to help Hit-Monkey leadership find the style and voice of the show. I drew designs to help land an official look for the show and managed other artists in the workflow. Getting to stretch my artistic talents and use my experience to create a look for the show that is attractive but also consistently achievable was an incredibly fun challenge.

Floyd County Productions — Director

Atlanta, GA | Jun 2016 - Jun 2019

I loved directing Archer. When I took on the responsibility of directing I was tasked with making everything bigger and more exciting! What a treat!

This included making the show more cinematic, getting flashier with our character and prop designs, and more dramatic with background painting.

As the seasons went forward the demands got larger. The location moved to LA to start a detective agency, went back in time to 1940's Hollywood, 1930's jungle adventure, and a took a trip into an alternate sci-fi future.

These seasons of Archer are some of the most beautiful in the show and our work earned us an Emmy Award nomination, a win for Best Animated Series, multiple individual talent Emmys, two Clio awards, and multiple Critic's Choice awards. I will forever remain grateful and proud of my team for the work we created during these seasons!

- Built a 3D team in-house, using CG to build background elements and animate. Ultimately this helped our budget and allowed our company to grow.
- I built a team of Harmony animators that worked specifically on action sequences. This team continued to grow and all new productions at Floyd County now exclusively use Harmony Animation.
- Implemented file tracking and organization. I was able to work with a coder to build a file management language that improved workflow.
- Artist management was perhaps the biggest element of this job. Many interpersonal conflicts and management issues fell to me to solve. This required a lot of interpersonal skills to create safe spaces for artists and creative leaders to voice concerns and frustrations during production.
- Possessed a strong knowledge of all phases of animation production.
- Developed the look and style for each episode.
- Managed a team of directors, artists, and animators.
- Extensive experience and knowledge of pre-production, production, and post-production methods in 2D and CG.
- Led our in-house and out-of-house animation teams, keeping everyone in communication, on budget, and on schedule.

Floyd County Productions — Associate Art Director

Atlanta, GA | May 2011 - Jul 2014

I trained as an Art Director on Archer on Seasons 1-5. This is really where I cut my teeth on learning how to manage a team of artists, design a show, direct storyboards, and budget time.

Floyd County Productions — Animation Director

Atlanta, GA | May 2013 - Sept 2013

Perhaps my proudest accomplishment, my first time directing was for the 100th episode of It's Always Sunny in Philadelphia, one of my favorite shows at the time. I was tasked with creating a dream sequence for one of the characters in the spirit of Pixar's movie "UP." This was a drastic change for the studio, which had been producing Archer and other realistic-styled adult animation. I sourced designers and background painters and developed a style that was reminiscent of UP but worked with the budget and deadline we were given.

I also pushed for using new technology that the studio hadn't been using yet. This short was the first time we blended 2D and 3D assets for the house flying away into the sky. The results were outstanding, and the creators of Always Sunny called us to tell my crew how pleased they were.

Floyd County Productions — Illustration Director

Atlanta, GA | May 2010 - Sept 2011

Becoming Illustration Director was my first time in a management position. I led a team of 20 illustrators during seasons 1 and 2 of Archer. I was responsible for teaching the staff how to draw in the style of the show and overseeing everyone's work. This was a period of growth for the studio as the show was very new, and as such, systems need to be put into place. I developed a new asset-tracking system that saved my team a lot of time and headaches.

Establishing the style of a new show and building a new team was an incredible experience that culminated in an Annie nomination for my work on season 2.

Awards

- **Emmy Award Winner (2016) - Outstanding Program (Producer & Director)**
- Emmy Award Nominee (2017, 2015, 2014, 2012)
- Annie Award Nominee (2012) - Outstanding Character Design

Interests

Comedy, Animation, Writing, Yoga, Traveling, Hiking, Writing a Children's Book