

CARRIE OVIATT

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EXPERIENCE:

Sr. Production Accountant, Lucasfilm Animation, 2009-2010. Budget preparation through corporate presentations/full approval. Initial production prep/reporting.

Post Production Accountant, “Leverage” 1st Season, Electric Entertainment/TNT, 2008-2009.

Payroll Accountant, “My One And Only”, Runaway Home Producitons/Raygun, 2008.
Baltimore, MD incentive. All unions West Coast, East Coast Corridor, and European crew.

1st Assistant Accountant, “Leverage” pilot, Electric Entertainment 2007. Managed set up through wrap – AP, PC, per diem. Hired and supervised two local assistants.

1st Assistant Accountant, “The Hitcher”, Focus Features/Universal, 2006. Set up Austin and Santa Fe offices. Managed accounts payable, petty cash, per diem. Primary contact with state of New Mexico for tax rebate clarification and data capture requirements.

Key Accountant, “Drunkboat”, Mr. Mudd/Drunkboat Chicago, LLC, 2005. Exec. Producers: Chase Bailey, John Malkovich. LA, Chicago and East Coast IATSE, SAG, Teamsters. Organized accounting to capture key data for state tax credit submission.

Insurance Accountant, “Aeon Flux”, Paramount Pictures, 2004, shot in Berlin, Germany.
Hired to manage production insurance claim due to injury of primary actor. Worked with controller and producers to identify insurance days, then supervised crew efforts to identify and capture costs before/as they incurred.

Special Effects Accountant, “The Weather Man”, Paramount Pictures, 2004. Hired two weeks into production to estimate, budget, and control overages for key accountant and studio. Conducted vendor audit/survey, finding significant additional candidate costs for state tax credit submission. Processed payroll and petty cash transactions for special effects and construction. SVP Prod. Finance: Mike Hill.

Payroll Accountant, “Barbershop 2”, MGM Pictures, Inc., 2003. Adapted self-designed electronic time card for use by union locals, reducing crew payroll processing time by 25%. Obtained approval of major payroll processing companies and unions for use of these non-traditional time cards. SAG, DGA, Chicago & LA IATSE, Teamsters.

Payroll Accountant, “The Company”, Killer Films/Sony Classics/Marly Pictures, Inc., 2002.
Designed electronic time card which cut Screen Actors Guild payroll processing time in half. SAG; SAG dancers (Joffrey Ballet); Chicago, LA and NY IATSE; DGA; Teamsters.

Key Accountant, “Uncle Nino”, Anschutz Corp./Uncle Nino Productions, LLC, 2002.
Negotiated low-budget processing agreement with payroll company. SAG, Chicago and LA IATSE, Teamsters.

Payroll Accountant, “Barbershop”, MGM Pictures, Inc., 2002. Created/maintained employee database to streamline payroll processing duties. SAG, DGA, Chicago, NY & LA IATSE, Teamsters.

1st Assistant Accountant, “Joshua”, Crusader Entertainment/Anschutz Corp., 2001. Managed three-person accounting office for Production Supervisor whose time was split between two low-budget union feature films shot simultaneously in Chicago. SAG, DGA, IATSE.

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2nd Assistant Accountant, “ALI”, Columbia Pictures/Sony, 2001. Hired to set up office and process payroll, accounts payable, and petty cash transactions for Chicago “prep” crew. Managed/audited all Chicago petty cash transactions through wrap. Chicago & LA IATSE

Assistant Production Office Coordinator, “Hardball”, Paramount Pictures, 2000. Managed all set-up of Chicago production office and production warehouse. Negotiated low competitive bid plumbing for warehouse, then surprised managers by coming in under budget. Negotiated low competitive bid hotel rate.

Assistant Production Office Coordinator, “Save The Last Dance”, Paramount Pictures, 1999-2000. Coordinated with Paramount casting department and A.D. department to ensure proper reporting and corrections on production reports and time sheets. Assisted with travel, including hunting down “lost” actor whose plane was diverted for mechanical problems.

2nd Assistant Accountant, “Soul Survivors”, Artisan Entertainment, 1999. Prepared weekly audits of eight departments to supplement regular cost reports for studio producer.

2nd Assistant Accountant, “Just Visiting”, Gaumont Distribution, Inc., 1999. Processed and audited A/P, some Petty Cash.

1st Assistant Accountant, “Betaville”, Popcorn Cinema Co., Inc., 1998-1999. **Promoted to Key Accountant** during additional shooting.

Construction Estimator, “Stir of Echoes”, Artisan Entertainment, 1998.

General Manager, Ebel Productions, Inc., 1996-1998. Chicago, Illinois. Managed commercial director’s business, shooting studio, and casting facility. Managed and saved rehabilitation project for new studio/offices (discovered contractor fraud, assumed sole responsibility for subcontractor oversight). Designed cabling, conduit and hardware plan for computer network, broadband internet, video/audio switching system, and upgrade of AVID edit suite. Managed accounting and finance. Supervised freelancers’ budgets and vendor relationships, resulting in company’s best recorded yearly profit margin. **Business Manager**, Ebel Productions, Inc., 1995-1996.

Freelance employment with film and video production companies, 1989-1995.

Commercials/ Corporate Marketing/Training Programs:

Production Coordinator, 2nd A.D.: Clients include Ebel Productions, Manarchy Films, Leap Partnership, Richter and Friends, Dektor Higgins, Kraft Foods, Crate & Barrell

Independent/Not-for-profit/Educational Productions:

Production Coordinator, researcher, scriptwriter, proposal writer, editor. Clients include the City of Chicago, Encyclopedia Britannica, and Chicago Community Trust.

EDUCATION: Master of Science, Software Engineering, DePaul University, 2007
Upsilon Pi Epsilon (UPE), international honor society in computing and information disciplines, inducted May, 2006
Bachelor of Journalism, University of Missouri School of Journalism, May, 1986.

PROFICIENCIES: Movie Magic budgeting & scheduling, Vista, PSL, Showbiz Timecards, MediaWin • Excel, Access, Filemaker Pro, Powerpoint • AVID, Final Cut Pro

References available upon request.